

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## FARMER'S DAUGHTER DOES WINNING CHORES! . . .

Things are different today in our land  
and Honey. Farm living is tops, finan-  
and otherwise. Here's a rich market . . .  
rural and 58% urban . . . more than  
90 homes enjoying Channel 2 television.  
**CHORES YOU WANT DONE?**



THE LAND  
OF MILK  
AND ~~HONEY~~  
WBAY ch. 2  
GREEN BAY

## HOW A RADIO SPOT BUY IS MADE AT Y&R

An inside story of what happens, who is involved, and what steps are taken when Y&R plans, buys and schedules a typical spot campaign. Step-by-step plan for the new radio planning for the White Owl Cigar account.

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## Hooper service is riding the big radio boom

Page 42

## Live-local talent gives pep to tv commercials

Page 48

DIGEST ON PAGE 2

the newest things in sight  
and sound are coming from

## **SIGNAL HILL**

...home of WDAF-TV and Radio, Kansas City's first and largest broadcasting center. If you know the Heartland, you know that all eyes and ears turn here because Signal Hill stands for stability, something people can depend on...whether for information or entertainment.

Under National Theatres direction, this character is being conscientiously strengthened each day, with important policy improvements.

Important to whom?

First, important to the million-plus people who watch and listen...and buy your products...people who insist on the finest possible programming in return for their time. That's what they're going to get on Channel IV and on 610...from us and from NBC.

Important, also, to you who must *sell* this big midland market. The kind of improvements we're talking about will make that selling job easier than it has ever been in Kansas City.

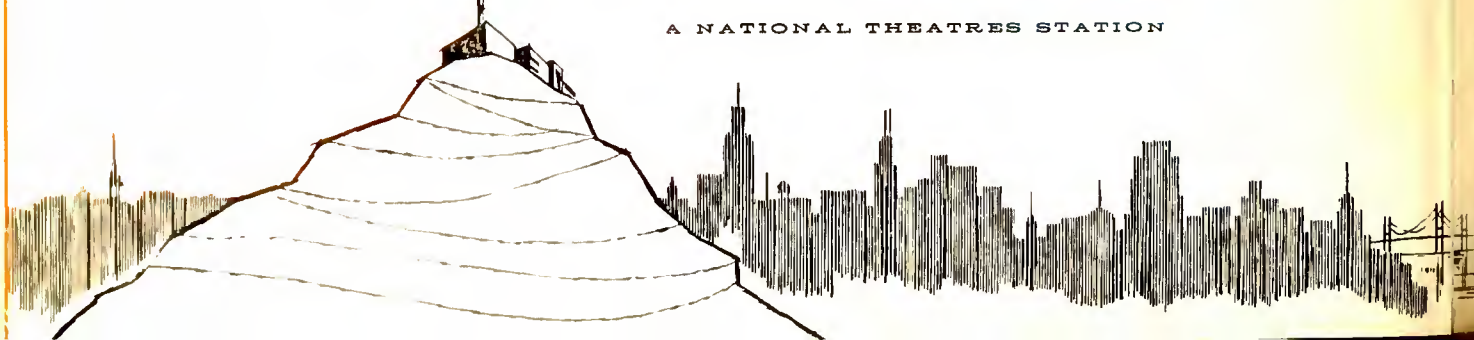
National Theatres pledges both of you new strength in programming...new appeal in personalities...new power in promotion and merchandising...new depth in market information...new vigor in sales follow-through.

These are the improvements we want to tell you more about. You'll be getting the specific details from us and our good station representatives...

In Television: Harrington, Righter & Parsons, Inc.  
In Radio: Henry I. Christal Co., Inc.



A NATIONAL THEATRES STATION



# Coverage that Counts!

## WJIM-TV

Strategically located to exclusively serve  
**LANSING...FLINT...JACKSON**

Basic



NBC...ABC



Represented by the **P.G.W. Colonel**



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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*"When it's  
advertised on KMA,  
I have to put it  
in most of  
our stores!"*

*says Lee Pemberton, Sr., Head  
Buyer for Beaty Grocery Company,  
St. Joseph, Missouri, Operators  
of 355 HY-KLAS food markets. 226 of  
them are in the four-state area  
served by KMA.*

This is a typical Hy-Klas super market.  
Hy-Klas is the largest independent  
chain in the midwest area.



Mr. Pemberton's experience is typical of buyers in  
KMAland. KMA listeners in 4 states buy what is advertised  
on their favorite radio station. And business is good in the  
farm-rich area covered by KMA. The latest Federal Reserve  
Bank figures show that farm income in this area is higher  
today than at any time since 1954.

Pulse proves KMA has the audience...and sales results  
prove that it's a loyal audience with money to spend.

Enough said?

*Join the 218 spot users who get sales action on KMA.*

THE HEART BEAT OF THE CORN COUNTRY



**SHENANDOAH, IOWA**

5000 WATTS, 960 KC

ABC

Affiliated with COLOR TELEVISION CENTER



OMAHA

Represented by EDWARD PETRY & CO., INC.

**OCT. 1948: 900,000 VIEWERS!**



Milton Berle is back. His premiere show on Wednesday, October 8, was viewed by the greatest audience of any new program this season. The audience was larger than the combined audiences of the competing shows on the other two networks.

Berle's return gave dramatic force to the truly amazing growth of television in one decade. Ten years ago he starred in the young medium's most popular show, yet his audience last week was *51 times greater*.

Before the largest audience ever watched him, Mr. Television returned to the medium he helped create and to the network which, with his help, introduced television to the American people—The Network of Stations.

**NBC  
TELEVISION  
NETWORK**

SOURCE: NBC Research Department Estimates

**...still**



**CT. 1958: 46,000,000 VIEWERS!**



**Mr. Television!**





**EVERYBODY IS LOOKING  
FOR ONE MINUTE  
AVAILABILITIES THESE  
DAYS . . . AND HERE  
ARE TOP BUYS IN  
JACKSONVILLE'S \$1½  
BILLION MARKET**

Better take a second look at the highly competitive Jacksonville television market. It's no longer a One-Station market and if you want to reach deep into the rich North Florida-South Georgia television area, then choose from this list of prime one minute availabilities on WFGA-TV.

- ★ Dave Garrowoy's "Today" from 7:00 to 9:00 AM
- ★ "Ramper Room" with Miss Penny from 9:00 to 10:00 AM
- ★ "All Star Theatre" from 10:00 to 10:30 AM
- ★ "Hour of Stars" with host John Cante from 1:00 to 2:00 PM
- ★ "Popeye Ployhouse" from 5:00 to 6:00 PM with Skipper Al
- ★ "Theatre 12" with feature films on Saturday and Sunday nights

For further information concerning availabilities—call Ralph Nimmons in Jacksonville at ELgin 6-3381 or contact your nearest P.G.W. representative.

**NBC-ABC**

Represented Nationally by  
Peters, Griffin, Woodward, Inc.

**WFGA-TV  
Channel 12**

Jacksonville, Florida

**FLORIDA'S  
COLORFUL STATION**

# NEWSMAKER of the week

*This week, the advertising industry got some black and white statistics on color television. The first formal report on "ColorTown, U.S.A."—a panel of 4,000 tv set owners—was released by BBDO and NBC, who jointly financed the study. The survey shows how color tv set owners compare to black and white set owners as to income, education, buying habits.*

**The newsmaker:** Ben Gedalecia, v.p. and research director of BBDO, who released the study jointly with Hugh H. Beville, v.p. and head of planning and research for NBC.

ColorTown, according to Gedalecia, is a typical medium-sized community. Some 4,000 families will be surveyed from time to time to determine the growth and impact of color tv. This first formal report on ColorTown compares 328 color tv set owners with their less fortunate neighbors. The actual field work was done by Advertest Research, Inc., of New Brunswick, N. J.

Not unexpectedly, color tv set owners show up well ahead of black and white tv set owners by a wide margin. In terms of income, 65% of color set owners have incomes over \$7,500, while only 17% of the 4,000-member panel have incomes this high. And 80% of color set owners also own their own homes.

Color set owners also lead the average citizen in terms of education; almost four out of 10 color owners have graduated or attended college. What's more, the man with a color tv set is generally a man of personal influence; the BBDO-NBC survey shows that he entertains more, is entertained more, and belongs to more social clubs.

Perhaps the most interesting aspect of the ColorTown survey is that color tv set owners are more adventurous: more than half of them say they like to try new products as soon as they hit the market; 62% of black and white set owners, on the other hand, say they prefer to wait until others have tried new products before they buy.

Finally, color tv set owners are clearly enthusiastic about their tinted screens. About 90% claim they like color tv "very much."

Future reports on ColorTown, says Gedalecia, will chart for clients of BBDO and NBC the change in character of the color tv market as it grows, will also show how much impact color adds to programs and commercials. Gedalecia, a research veteran of some 16 years, was chief of overseas research for the Office of War Information during World War II, later joined American Broadcasting Co. as head of both radio and tv research. In 1950 he moved to the U. S. State Department as chief of evaluation of the Department's information operations, and in 1953 joined BBDO as research director. ▼



Ben Gedalecia



**NEWSMAKER STATION of the WEEK**  
**WHBQ** *appoints EASTMAN*

# WHBQ

**HAS INCREASED ITS AUDIENCE BY 132% IN ONE YEAR  
TO ATTAIN ITS PRESENT DOMINANT POSITION IN MEMPHIS!**

Hooper: Aug. — Sept. 1957 to Aug. — Sept. 1958



**robert e. eastman & co., inc.**

national representatives of radio stations

**NEW YORK:**  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

**CHICAGO:**  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

**SAN FRANCISCO:**  
Russ Bldg—Room 1043  
San Francisco, Cal.  
YUkon 2-9760

# MISSOURI'S THIRD TV MARKET



## 167,769 TV HOMES\*

KODE-TV in the Joplin market covers a 4-state area with 167,769 TV homes, 669,800 population and \$776,919,000 buying power.

Joplin is the urban center of 11 communities in an 18-mile radius with a combined population of 97,750.

KODE-TV in the Joplin market is 28% taller, and 29% more powerful than any competitor.

\*Television Mag. Set Count—June '58

# CREATED BY KODE-TV

JOPLIN, MO.



A member  
of the  
Friendly Group

Harry D. Burke,  
VP & Genl. Mgr.  
Rep. by  
Avery Knodel

WSTV, WSTV-TV, Steubenville; WBOY, WBOY-TV, Clarksburg;  
KODE, KODE-TV, Joplin; WPAR, Parkersburg; WPIT, Pittsburgh;  
KMLB, Monroe, La.; Colmes-Werrenrath Prod., Inc., Chicago

## Timebuyers at work

**Jon Ross**, partner of Ross-Reisman Co., Los Angeles, buys with a "definite suspicion of the rep who does his selling via a rating book. Even when stressing ratings, the rating seller will invariably use the phrase, 'if you believe in them,' indicating his own *disbelief*, and of course, dismisses them entirely when the station's rating has slipped. If stations really believed in ratings, Ross feels, the top-rated stations wouldn't have to vie with the others in merchandising." Ross discounts ratings almost completely. His timebuying is based on what he knows stations have done for his or similar products and intuition. "A recent single-station, one-day promotion for one of our accounts brought over a thousand people to a merchandising event, although to believe the surveys the station couldn't muster that many listeners in a week! Another test of a station is in its acceptance in the community by those who *do* listen to it. In particular, I look for listener loyalty to a station and its products. I'll take the cost-per-1,000 *purchasers*, not the cost-per-1,000 listeners of a station. This is what counts."



**Doug Humm**, Charles W. Hoyt Co., Inc., New York, feels that ratings are a far cry from the answer to station evaluation. "Even rating services admit that they are a 'sample operation'." Doug says. "and therefore, I feel, shouldn't be used too matter-of-factly. As an example, if a buyer asks his research department to give him a stand-

ard table of deviations for a particular report, he would discover that small differences between ratings are virtually meaningless. Take, for example, a sample size of 300—a 10 rating could have a 2 to 1 probability ranging from 6.4 to 13.5." Doug says that if you take into consideration the number of times a decision is made on a tenth of a rating point, you can see that buying on pure numbers becomes ridiculous.



"Consequently, the other factors must be given serious consideration—What is the station's position in the community? Will the station sell the client's product or just deliver copy? How will the commercial be integrated into the program? Is its audience loyal? These are but a few facts that must be laid out and evaluated when you buy."





# TAMPA-ST. PETERSBURG

## *...market on the move!*

The nation's biggest retailers are expanding in the MARKET ON THE MOVE—TAMPA-ST. PETERSBURG—offering impressive selections of merchandise to satisfy the needs of a skyrocketing population. Smart merchandising methods coupled with the most modern store facilities helped spark the amazing business growth in TAMPA-ST. PETERSBURG—NOW IN TOP 30 MARKETS—30th in retail sales, 27th in automotive sales, 29th in drug sales.

Keeping pace with this growth is the station on the move—WTVT—first in total share of audience\* with 30 of the top 50 programs\*. WTVT with highest-rated CBS and local shows, blankets and penetrates the MARKET ON THE MOVE—TAMPA-ST. PETERSBURG.

*\*Latest ARB*

*station on the move...*

# WTVT

**TAMPA - ST. PETERSBURG**



**Channel 13**

The WKY Television System, Inc.

**WKY-TV**  
Oklahoma City

**WKY-RADIO**  
Oklahoma City

**WSFA-TV**  
Montgomery

*Represented by the Katz Agency*

For LOCAL Sponsorship — Never Before Such GUEST

# The Rosemary

with the  Hi-Lo's N

Tennessee Ernie  Jane

 Dorothy Malone Jose

Vincent Price  Carol 

 Gene Nelson Charles O

Mel Torme  Zsa Zsa 

 Guy Mitchell Hildegard

many more guest star "greats"!

PREDICTION: A Rosie Future for All Sponsors of These 39 Star-Bright Half Hours  
on Film . . . All Made Expressly for Local Advertisers.



STARS GALORE in One Wonderful Film Series!

# Clooney Show

on Riddle and his orchestra

Leigh Tony Curtis

Ferrer Julie London

Channing Cesar Romero

Turn Dorothy Kirsten

Gabor Boris Karloff

Buster Keaton and

Write, Wire, Phone

# mca tv

**FILM SYNDICATION**

*America's No. 1 Distributor of TV Film Programs*

598 Madison Avenue • New York 22, N. Y. • Plaza 9-7500  
and principal cities everywhere

Products sell on Bartell Family Radio because programing is pointed toward results. Audiences are kept alert and responsive by the wonderful games for family fun—a built-in results producer! No passive listening here. But a constant panorama of excitement, companionship, intelligence—packaged with show, manship, scholarship salesmanship.

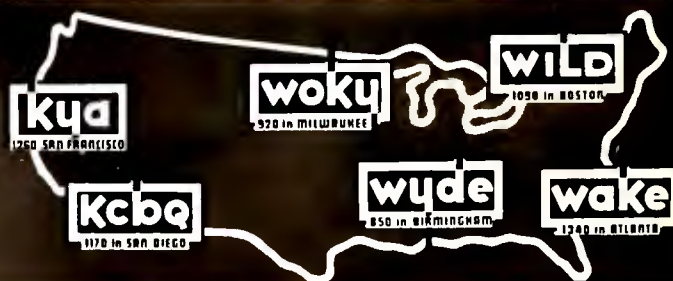
Biggest audiences,  
richest audience com-  
position are by-prod-  
ucts of researched  
radio.

Bartell Family Radio  
is your must-buy for  
BUYERSHIP, for sales  
results.

## Bartell It...and Sell It!



**BARTELL  
FAMILY  
RADIO  
COAST TO COAST**



AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS  
Sold Nationally by **ADAM YOUNG INC.**



# SPONSOR-SCOPE

18 OCTOBER 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

Media directors on Madison Avenue said this week that they **already are feeling the effects of the current boom in spot tv:**

Stations in some of the bigger markets apparently are **getting lax about allowing sufficient time between competing products.**

**National spot radio should start pick up appreciably and remain good until at least the end of the year.**

Media buyers say that the **elections have somewhat complicated their schedules;** but indications are that when the Christmas push starts after 4 November the leavings in major tv markets will be so slim that **radio will get some spill-over in addition to normal business.**

**Discount talk that Burnett will switch the Tea Council tv campaign from one station to another if the accumulative points don't turn out satisfactorily.**

John Holland, Tea Council buyer at Burnett, this week told SPONSOR-SCOPE that "any change in spot schedules is always dictated by how the schedule **meets the advertiser's objectives,**" as well as the **availability of other spots in the market.**

**The C. J. LaRoche agency this week challenged ABC TV's policy of barring affiliates from taking products on the co-op section of American Bandstand that are competitive with products in the network-sold portion of the same afternoon show.**

ABC's position is that the **protection promised in the network half-hour extends to the entire hour of Bandstand.** One of the clients so protected is **Luden's.**

LaRoche charged that, because of the network "arbitrary" stand, **ABC affiliates in 15 markets may shy away from spot schedules on Bandstand being placed for NECCO by the agency.** WMTW, Mt. Washington, already has cancelled the NECCO schedule.

The challenge was in the form of **wires of protest** to members of ABC TV's station advisory committee. (NBC, incidentally, has a similar protection policy.)

**The drug field has taken up much of the slack this season in network tv resulting from Detroit cutbacks.**

These figures are a clue to the drug's ever-increasing importance: Last year at this time drugs accounted for **27 nighttime commercial minutes a week** on the three networks. **This fall the count is 41 commercial minutes.**

In terms of the **number of programs sponsored,** last fall it was 12; this season it's 17.

The burgeoning participation of the drug field **also applies to network daytime and spot.**

**A cold remedy manufacturer this week was negotiating with NBC for his debut in tv the first of the year as a result of some encounters at the recent convention of the National Association of Retail Druggists.**

As his agency tells the story: Whenever he mentioned his 1959 ad campaign to a druggist, the question popped at him was, **"but where's television?"**

The money for tv is being shifted from print.

Chicago reps pin bright hopes on the heavy pitching they've been doing at General Mills' home office.

They're looking to the Minneapolis giant and its three agencies to reappraise its stake in spot tv (the agencies are BBDO, DFS, and Knox-Reeves).

The account this season is heavier than ever in daytime tv.

Women's service magazines have another competitive headache heading their way from daytime tv:

NBC TV is building up its quota of daytime colorcasting with the idea of luring business from the fabric, carpet, and fashion fields.

It will be the first major continuing attempt of daytime tv to attract advertisers who make color a requisite for their women-oriented ads.

The music and news format is beginning to take roots among farm stations. Two factors that seem to be fostering the trend:

1) Rural audiences, many farm stations have found, like the same kind of entertainment as urban listeners where the age bracket is comparable.

2) Farm stations geared to the music and news format show up better in urban area ratings.

(For details, see SPONSOR's Farm issue, 25 October.)

The electric shaver field still has trouble making a recovery from the sales slump that hit it during the recent recession.

The outlook for this year—unless the Christmas business is phenomenal—is about a 30% drop in units sold from the record 6,200,000 in 1957.

Competitive circles in the shaver trade estimate that of all the brands Norelco scored the biggest increase in market share this year (somewhere between 35-40%).

The approximate shares of market in 1957 were: Remington, 35.7%; Schick, 22.3%; Norelco, 17.3%; Sunbeam, 11.6%; and Ronson, 5.7%.

Judging from conversations in the corridors of recent NAB regional meetings, the problems agitating radio station managers are headed by these four:

1) The competition for spot business created by the networks.

2) Looseness on the part of competitive stations in a market in granting national and regional accounts local rates.

3) Double-billing on advertising involving co-op money (newspapers still are doing it enough to keep the system alive).

4) Rate-cutting via the device of improvising packages at a moment's notice.

Noted one station operator:

"These rate-cutters remind me of the merchant who boasted, 'I may lose money on each sale, but I make it up in volume'."

Compared to 1957, the battle for No. 1 position in shares of audience among radio network affiliated vs. independent stations in the top 25 markets is practically at a standstill.

Adam Young's new market-by-market analysis, based on the latest Pulse reports—from 6 a.m. to 6 p.m., Monday through Friday—shows that the situation hasn't changed much from a year ago.

Here's a year-to-year tally for the first-placers:

CATEGORY	1952	1956	1957	1958
Network Affiliates	25	12*	4	5
Independent station	0	10*	21	20

\*Network stations were tied with independents for first place in three markets.



Though network tv nighttime programs still are going through their shake-down period, agency showmen this week discerned certain clues in the early fall ratings.

Broadly speaking, the trends by program types seem to be shaping up thus:

**WESTERNS:** Group-wise, their ability to deliver a sturdy cost-per-thousand shows no signs of diminishing. In fact, the holdovers **appear stronger than ever**, and all but a couple of the newcomers started at a gallop.

**SITUATION COMEDIES:** Those with established personalities seem solid; the new contingent, though, looks somewhat wobbly.

**ADVENTURE SHOWS:** Only one or two of the new entries shows promise.

**STAND-UP COMEDIES:** A little too early to tell how they'll hold up.

The tv networks were exceptionally active this past week playing musical chairs in their station lineups:

- CBS TV upset the UHF balance in the Connecticut Valley by taking on WTIC-TV, Hartford, as an affiliate and shuttering its own ultra-high WHCT. This leaves NBC TV's WNBC as the lone network UHFer in the state. CBS simultaneously raised the basic rate from \$700 to \$1,750 (protection is extended to current CBS contracts, however).

- NBC TV tied in with the forthcoming channel 10 in Jackson City to round out its service in Michigan. (Call letters for the newcomer aren't set yet.)

CBS TV may call it quits with those early morning audience participation shows—Play Your Hunch and For Love or Money—and resort to personality strips.

It's been a struggle with the two incumbents—programing, rating, and sales-wise.

For the first time the drug-toiletries contingent has a larger representation than the soap and household cleanser group in daytime network tv.

There are 10 clients in the drug-toiletries category as compared to eight from the soap-cleanser field. (Foods account for 22 advertisers.)

All told, daytime newcomers this season include Kodak, Pharmaceuticals, Ronson, Glamorene, U. S. Steel, Heinz, Sunshine Biscuits, Frigidaire, and National Biscuit.

The Readers Digest has retained a research firm to find out whether viewers do other things while the commercial is on.

The study, to be made by M. H. Wallach, also will prove the degree of concentration obtained by various types of programs.

Wallach meanwhile is doing qualitative research on program viewing for Revlon, Ford, and Chrysler, seeking to document via personal coincidental interviews (1) the composition of the family audience, (2) members of the family not watching, (3) program and sponsor identification, and (4) use or ownership of the product being advertised.

Agency marketers suggest that tv network presidents put this at the top of their planning pads: Setting up a project to find out how network advertising can be localized in terms of merchandising and other sales devices.

What these marketing experts are driving at is this:

- The networks have a lesson to learn from their experience of the past eight months when a sellers' market became a buyers' market. **Their rigidity hurt them.**

- Tv network use is much more flexible than it was a year ago, but it isn't flexible enough. It still doesn't entirely satisfy the advertiser's need for getting the most out of his dollar in localized situations.

- Now that the networks are moving into a sellers' market, they could insure themselves against the next business downturn by hiring some experts to blueprint ways to best serve the client's localized marketing needs.

(For implications of this theme, see national vs. private brands struggle article, 30 August SPONSOR.)

The makers of nylon cord for auto tires, as a group, have turned to network radio (CBS) for an institutional job on tire manufacturers, dealers, and consumers.

The campaign, which starts first of the year, calls for **four news units a day plus six impacts**. Agency: McCann-Erickson.

The tv-radio session at the ANA's coming annual meet in Hot Springs, Va., 9-12 November will stress one old theme and a new one.

The recurrent one: "The responsibility of advertisers in meeting mounting tv costs." Lever's radio-tv director **Howard Eaton** has been assigned to talk about it.

The newer subject: The future importance of **magnetic tape in tv**. Revlon's **George Abrams** will be the discussion leader.

NBC Radio's **Joe Culligan** has sprouted something offbeat in news packages, which this week was being appraised by Madison Avenue as at least challenging.

The basic concept: An institutional advertiser would place at NBC's disposal a **kitty of \$200-250,000 which the network would draw from to go all-out in airing a news-break of transcendental stature**. The title of the "specials" (whose choice would be left entirely to the network's news editors): **The Unpredictables**.

Chicago agencies are sharpening up a weapon against Madison Avenue competition: **Expanded service**.

Media departments of the larger agencies now are manned with a **multiplicity of specialists**.

For instance, some media directors have **media supervisors** for each account or several accounts, with a **media analyst** out of research also available.

**Merchandising services likewise are being stepped up** and given a lot of attention-calling in dealings with present and prospective clients.

Acting on an idea from BBDO, ABC Radio is developing a **business-type program** which would have, for instance, a specialized appeal for purchasing agents.

The **advertising prospects** would be firms that concentrate a big portion of their advertising money in **trade journals**.

Contained in the **format**: General business and individual industry trends, analytical bits about the stock market, what top corporate management is doing and thinking, how the listener can get ahead in business, etc.

The program would be **scheduled at a time convenient to executives' driving from office to home**.

Take it from knowledgeable admen, **tv still has an important educational job to do at the agency plans board level**:

The medium ought to explain why **retailers prefer tv over newspapers when it comes to merchandising**.

It could be pointed out to the plans board that over the course of a 26-week campaign the merchandising tieups engineered by a newspaper rarely come to more than two; however, **during a spot campaign the average station constantly keeps working away at retailers** (particularly the chains) not only for inclusion of the product but **special displays besides**.

As one agencyman puts it:

If you're not helped in getting your products into a local chain, **40% of your ad dollars are wasted**.

**For other news coverage in this issue**, see Newsmaker of the Week, page 6; Spot Buys, page 30; News and Idea Wrap-Up, page 68; Washington Week, page 65; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 80; and Film-Scope, page 63.



*First monthly averages  
from ARBITRON:*



**rated**  
*New York's*  
**No. 1**  
*Independent*

**...and No. 3 among all seven  
stations in the nation's  
largest market!**

Network A . . . . .	38.4
Network B . . . . .	25.8
<hr/> <b>WNEW-TV</b> . . . . .	11.0
Network C . . . . .	10.8
Independent D . . . . .	8.6
Independent E . . . . .	6.5
Independent F . . . . .	4.7

ARBITRON, September 1958: Average Quarter-Hour Shares — Sign-on to Sign-off, Entire Week.

DIRECT FROM  
FABULOUS  
FIRST RUNS!  
ECONOMEET  
OFFERS YOU...

# Smash Re-run

ECONOMEET'S NEW STAR-SPANGLED RATING WINNER

## "WEST POINT"

SCORING FIRST RATINGS LIKE THESE:

BOSTON	43.5	PITTSBURGH	52.5
BUFFALO	27.7	OMAHA	42.0
MINNEAPOLIS	32.3	SYRACUSE	33.8
CHARLESTON	28.2	PROVIDENCE	37.5

SOURCE: ARB AND PULSE

ACTION! GALLANTRY! EXCITEMENT! Individually or together, these two series with proved audience appeal pack a selling wallop that will top your competition, help increase your sales fast!



2 POWER-PACKED PRESTIGE SHOWS

### SENSATIONAL "ANNAPOLIS" RE-RUN RATINGS:

COLUMBIA, S.C. <b>RE-RUN</b> <b>39.1</b>	BALTIMORE <b>RE-RUN</b> <b>24.5</b>	JOPLIN- PITTSBURGH <b>RE-RUN</b> <b>22.8</b>
CHARLOTTE <b>RE-RUN</b> <b>28.7</b>	LAS VEGAS <b>RE-RUN</b> <b>26.5</b>	SALT LAKE CITY <b>RE-RUN</b> <b>34.7</b>
BOISE <b>RE-RUN</b> <b>28.4</b>	SEATTLE-TACOMA <b>RE-RUN</b> <b>22.9</b>	NORFOLK <b>RE-RUN</b> <b>20.8</b>

SOURCE: ARB AND PULSE

GLORIOUS AS OUR  
COUNTRY'S HISTORY.  
COMPELLING AS THE  
CALL TO COLORS!

PRODUCED IN  
COOPERATION WITH  
THE U. S. NAVAL  
ACADEMY, THE  
DEPARTMENT OF THE  
NAVY AND THE  
DEPARTMENT OF  
DEFENSE!





# Ratings!



PRODUCED IN  
COOPERATION  
WITH THE U. S.  
MILITARY  
ACADEMY, THE  
DEPARTMENT OF  
THE ARMY AND  
THE DEPARTMENT  
OF DEFENSE!

LOOK AT THESE *TERRIFIC* WEST POINT RATINGS:

JACKSON, MISS. <b>RE-RUN</b> <b>26.1</b>	BIRMINGHAM <b>RE-RUN</b> <b>24.8</b>	MIAMI <b>RE-RUN</b> <b>28.5</b>
BOSTON <b>RE-RUN</b> <b>33.2</b>	DAYTON <b>RE-RUN</b> <b>33.0</b>	PITTSBURGH <b>RE-RUN</b> <b>44.2</b>
BATON ROUGE <b>RE-RUN</b> <b>34.8</b>	BUFFALO <b>RE-RUN</b> <b>28.8</b>	ALTOONA <b>RE-RUN</b> <b>26.5</b>

SOURCE: ARB AND PULSE

WITH UNLIMITED RATING OPPORTUNITIES!

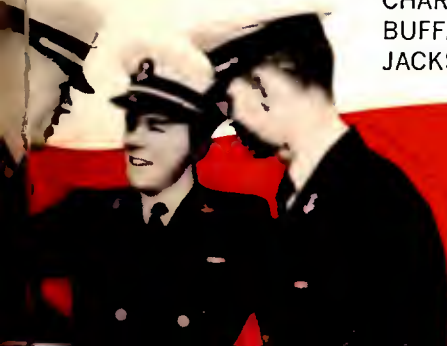
ALL THE IMPACT OF A 21 GUN SALUTE

## "MEN OF Annapolis"

SCORING FIRST RATINGS LIKE THESE:

BOISE	28.6	NEW ORLEANS	49.5
CHARLESTON	33.0	PEORIA	32.5
BUFFALO	26.0	DAYTON	28.4
JACKSONVILLE	31.0	BATON ROUGE	29.1

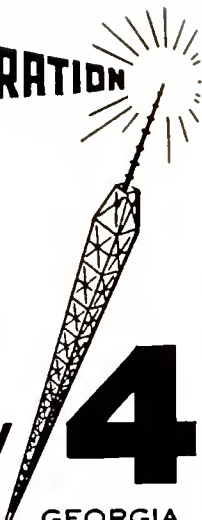
SOURCE: ARB AND PULSE



**TIMELY! VITAL!** Win community praise for outstanding public service. Both series available for full or alternate sponsorship or as spot carriers to fit your sales and programming needs.

# PENETRATION

in  
**26**  
COUNTY  
Channel  
**WRBL-TV** **4**  
COLUMBUS, GEORGIA



## TRADE AREA

**WRBL-TV 25% or better weekly penetration in all 26 counties.\***


**Station B 25% or better weekly penetration in only 9 of 26 counties**

**Local Newsp. 25% or better weekly penetration in but 5 of 26 counties**

\* Plus an additional 12 counties for a 25% weekly penetration of 38 Counties

SOURCE: HAGSTROM TRADE AREA SURVEY

Channel  
**WRBL-TV** **4**


The only media completely covering and dominating this rich, progressive trade area.

CALL  
The HOLLINGBERRY CO.

## Sponsor backstage

### End of an era

I wish to sing a sad song over the passing of the oldest live dramatic show on tv, Kraft Theatre. On Wednesday, 1 October, at the conclusion of a colorcast show called "Presumption of Innocence," via NBC TV, 9 to 10 p.m. EDT, the Cain's Warehouse wagon figuratively pulled up to the cheese company's doors, and television's first regular dramatic series became history.



Actors and writers no doubt share my mourning. Since 7 May, 1947 when the curtain lifted on the first production, "Double Door," 4341 thespians picked up Kraft paychecks, and 3000 of these played two or more Kraft presentations. 2282 of them were ladies, and the other 2059 males. The 650 scripts purchased for production by Kraft were a small percentage of the plays the readers plowed through to weed out the favored 650. I'm told they read 20,045 plays in their eleven year, five month run. Just to round out production figures on the historic Kraft vehicle: 5556 sets were designed and used on the show, both as Kraft Theatre and Kraft Mystery Theatre, to which form it segued on 11 June, 1958.

The Kraft drama series holds a number of notable "firsts" in tv history. It was the first full-hour dramatic show to be televised in color. It was the first regular weekly dramatic series to go on a full color schedule. It was the first show telecast over the coaxial cable to the midwest. And it was the first television program transmitted via video magnetic tape.

### Rebirth of Matinee Theatre

A distinguished dramatic contemporary of Kraft's, Matinee Theatre, of course, succumbed some months before the Kraft legiter. It is heartening, and possibly even significant that in its present film form, Matinee Theatre seems to be coming to new, revived power. The NBC film division has been peddling the Matinee films, and an early report is that not only has it been sold to WWJ-TV, Detroit, but that the Michigan station has already sold it out to eight national advertisers, including Chase & Sanborn, P&G, Schick and Helene Curtis for the full twenty-six-week run.

There is other heartening current news for the actors and writers. John Schallert's Writers Guild of America West report on residual payments for 1958, and the new American Federation of Television and Radio Actors' deal with NBC TV on repayments for foreign showings of American-originated programs should help dry whatever tears the dramatists and performers may be shedding over the demise of such shows as Kraft and Matinee.

In the first nine months of this year, Schallert reports, WGAW collected about \$817,000 in repayments for writers from television. In all of 1957 the writers' union only collected \$343,000 in repayments for tv showings. There's no question, as Schallert points out, that writers will be collecting additional fees from video showings of their film plays and stories, at the rate of about a million dollars a year, beginning this year, and continuing for many a year to come.





## *This is the kind of hold our station has on people*

How do we *know* that such a bond exists?  
How does an advertiser assay it?

Well, the basis lies in the growth of mutual respect throughout the years. We see it in our mail counts—in our virtually level, far-superior ratings—in mail and word-of-mouth commenting gratefully on our commercial and public service programming, free of triple spots—in the stature of our veteran personnel in the community.

It warms the cold statistics which our advertisers must evaluate—our 747,640 TV homes in 41 counties of 3 states, with their \$3,361,973,000 of annual retail purchases. Because a great portion of these figures apply especially to those who communicate with our advertisers through us.

George P. Hollingbery has other figures you can evaluate at a glance, too — our very realistic rate card.

**whio-tv**  
**CBS**

channel



dayton,  
ohio

ONE OF AMERICA'S GREAT AREA STATIONS

*Reaching and Holding 2,881,420 People*

## PUT YOUR MONEY WHERE THE BUYING IS!

by  
Bert Ferguson  
Exec. Vice-President,  
WDIA



Ask our advertisers "Why WDIA?" and you'll discover: **WDIA SELLS THE MEMPHIS NEGRO MARKET AS NO OTHER MEDIUM CAN!** And here are some facts you need to know about this big buying market:

WDIA, only 50,000 watt station in this area—*America's only 50,000 watt Negro station*—reaches 1,237,686 Negroes! Almost 10% of the nation's total Negro population—with total earnings last year of \$616,294,100!

Negroes make up over 40% of the Memphis market area! What's more, this high volume market spends an average of 80% of its overwhelming income on consumer goods!

### FIRST IN LISTENERSHIP

And before they buy, Memphis Negroes listen—to WDIA! In the March-April 1958 Nielsen Station Index, Sunday through Saturday, WDIA totaled up an overwhelming 52% more rating points than the next-ranking station:

Station	Total Rating Points
WDIA	528.2
Sta. B	337.1
Sta. C	284.1
Sta. D	278.8
Sta. E	137.4
Sta. F	101.3
Sta. G	74.1

WDIA'S year-round national advertisers include: THE BORDEN COMPANY . . . PROCTER & GAMBLE . . . TENACO . . . GENERAL FOODS . . . R. J. REYNOLDS TOBACCO COMPANY.

Through WDIA, you can channel *your* sales message directly to this big buying audience. Write us today for facts and figures . . . success stories in your field!

WDIA is represented nationally  
by John E. Pearson Company

EGMONT SONDERLING, President  
ARCHIE S. GRINALDS, JR.,  
Sales Manager

If you doubt it, just look at the sales success such organizations as MCA-TV with film packages like the Paramount library, which MCA-TV has been peddling for a little more than six months. They guaranteed Paramount \$50,000,000 for the library, which contains something over 700 films, and reports are that they have already grossed some \$35,000,000 in leasing the films (generally the complete library) to stations. And they haven't even exhausted all of the top markets.

Actors, in the meantime, aren't doing badly either. NBC TV is writing out checks totalling about \$800,000 right now to AFTRA members for retroactive payments for foreign showings (on either kinescope or videotape) of some NBC TV shows which have been sold for showing in other parts of the world.

AFTRA and the network just concluded a deal, whereby NBC agrees to pay a maximum of 45% in re-payment for performances in shows sold for telecasting via kinescope or videotape to any foreign countries. The contract is an interesting one. It divides the world into six regions (including the U. S.) and fees are set according to the current development of television in each of the regions.

### More shows going overseas

There is little doubt that with the increasing usage of videotape, more and more U. S.-originated shows will be sold to England, Canada and, as time goes on, more and more foreign countries. Stars may be the only performers who will not benefit specifically from this new agreement, since it provides that if a performer is paid enough over AFTRA scale, and he wishes to waive his rights to repayment for foreign usage, he may do so.

The NBC TV-AFTRA agreement runs retroactive to June of 1957 and through September of 1960. CBS TV and ABC TV have not yet signed a similar agreement but there isn't any serious question that they will.

Repayment for foreign usage or for television showings of properties originally created for theatre exhibition are certainly in the province of actor-writer unions. But on occasion segments of these unions really get carried away with themselves.

I'm talking, of course, about the unprecedented, and, in my opinion, ridiculous effort of the Chicago local of AFTRA, to attempt to force network o&o stations to continue certain live Chicago originations rather than replace them with network programs.

Certainly the efforts of the local to preserve the jobs of its members is admirable, but their approach in this case was stupid. They wrote a formal complaint to the Federal Communications Commission and both the House and Senate Interstate Commerce Commissions. Their claim is that the elimination of such Chicago-based shows as Irv Kupcinet, Johnny Harrington, Jerry Dunphy on WBBM-TV; and Norm Barry, Dorsey Connors, Clifton Utley and "Bingo at Home" on WNBQ is against the public interest.

I've got some good friends in Chicago television circles, and some of them are being effected by the further curtailment of local activity, but the AFTRA local approach of screaming to Government agencies is one of the most ill-advised moves I've seen a union make since some of James Petrillo's earliest didoes began to help drive the nail into the coffin of the band business.

Certain Congressmen and Senators give the industry enough unnecessary headaches without aid from those of us who make our living in the business.



# WWJ 1 ST IN DETROIT

## • More Detroiters Listen to WWJ!

Nielsen shows WWJ has more Detroit-area audience (Wayne, Oakland, Macomb counties—1,076,500 radio homes) than any other station *all day long*:

**First**—6:00 AM to 9:00 AM

**First**—9:00 AM to Noon

**First**—Noon to 3:00 PM

**First**—3:00 PM to 6:00 PM

## • More Detroiters Listen to WWJ News!

Nielsen shows WWJ-originated newscasts have more Detroit-area listeners than those of any other station.

- Reach Detroit's believing, buying listeners *best* with WWJ—the station that's basic throughout the entire Detroit Metropolitan Area for *adult listeners*, for *women listeners*, for *news listeners*, for *total audience*.

**Ask Nielsen!\***

# WWJ <sup>AM and FM</sup> RADIO

Detroit's Basic Radio Station

\*Nielsen Station Index,  
July-August, 1958

Owned and operated by The Detroit News  
NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

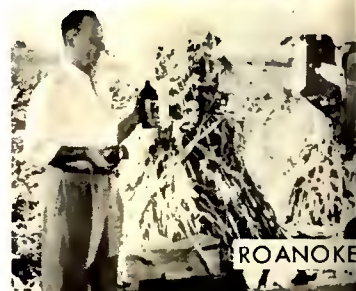
# Announcing **T P T** A NEW CONCEPT ELE ROMP TER



GRAND JUNCTION, Col.



HARTFORD, Conn.



ROANOKE



BOSTON, Mass.



ATLANTA, Ga.



NEW ORLEANS, La.

## **T P T L S N** ELE ROMP TER LIVE SPOT NETWORK

an association of television stations geared for the first time to provide a national spot advertiser with confidence and assurance of accuracy in local live personalities.

These personalities are known, respected and believed by the local audience\*. They speak the local language, have a strong responsive fallow and are accepted in the homes—and are daily proving their sales effectiveness for the local advertiser\*

The national advertiser knows these values\*—has wanted to use the responsiveness of these local performers—but until now hasn't had the confidence. That confidence can now be a certainty with the TelePrompter LiveSpot Network, which currently consists of:

### 131 Television stations

... in 85 U.S. and 9 Canadian markets

... covering 81 % of all U.S. TV homes

*All equipped with  
the same all new Mod V TelePrompter  
the same special TelePrompter typewriter and paper  
the same network-quality TelePrompter service.*

The TPTLSN is easy to use, economical and provides the national spot advertiser with more flexibility and local impact than he has ever known.

For a complete presentation including details of the two surveys, advertisers and their agencies are invited to get in touch with TelePrompter Corporation today.

\*Surveys made for TelePrompter Corporation by  
Craig and Kummel, Inc. and Broadcasting Research



# NATIONAL SPOT TELEVISION

# LIVE SPOT NETWORK



INDIANAPOLIS, Ind.



GREEN BAY, Wis.



SAN ANTONIO, Tex.



MIAMI, Florida



MINOT, N. D.

## Current Station Members of the TPTLSN

Albuquerque, N. M. KOAT-TV	Corpus Christi, Tex. KRIS-TV	Jacksonville, Fla. *WJXT	Peoria, Ill. *WMBO-TV	Sioux Falls, S. D. *KELO-TV
Atlanta, Georgia WAGA-TV	Dallas, Texas WFAA-TV	Johnstown, Pa. *WJAC-TV	Petersburg, Va. WXEX-TV	Springfield, Mo. *KYTV
WBS-TV	Dayton, Ohio *WLW-O	Kansas City, Mo. *KCMO-TV	Philadelphia, Pa. WCAU-TV	Tampa, Florida WFLA-TV
*WLW-A	Daytona Beach, Fla. WESH-TV	WAAF-TV	Phoenix, Ariz. *KVAR	Texarkana, Texas KCMC-TV
Baltimore, Md. WJZ-TV	Des Moines, Iowa WHO-TV	Knoxville, Tenn. WATE-TV	*KVAR	Twin Falls, Idaho KLIX-TV
Bangor, Maine *WABI-TV	Elkhart, Ind. KRNT-TV	*WBIR-TV	Pittsburgh, Pa. KOKA-TV	Valley City, N. D. *KXJB-TV
Bay City, Mich. WNEM-TV	El Paso, Tex. KELP-TV	Lansing, Mich. WJIM-TV	*WTAETV	Washington, D.C. *WTOP-TV
Birmingham, Ala. *WBRC-TV	KTSN-TV	Los Angeles, Calif. KABC-TV	Portland, Oregon KOIN-TV	W. Palm Beach, Fla. *WEAT-TV
Bismarck, N. D. *KBMB-TV	Erie, Pa. WICU-TV	KNXT	Portsmouth, Va. *WAVY-TV	Wheeling, W. Va. WTRF-TV
Boston, Mass. *WBZ-TV	Flint, Mich. *WJRT	KTLA	Presque Isle, Me. WAGM-TV	Wichita, Kansas *KTWH
*WNAC-TV	Fort Myers, Fla. *WINK-TV	KCOP	Providence, R. I. *WJAR-TV	Wilkes-Barre, Pa. WBRE-TV
WHDH-TV	Fort Wayne, Ind. WANE-TV	Memphis, Tenn. WMCB-TV	Provo, Utah KLOR-TV	
Bristol, Va. *WCYB-TV	Fresno, Calif. KMJ-TV	WREC-TV	Pueblo, Colo. KCSJ-TV	
Buffalo, N. Y. WGR-TV	Grand Junction, Col. KREX-TV	Miami, Florida WCKT	Quincy, Ill. *WGEM-TV	CANADA
WBNB-TV	Green Bay, Wis. WFRV-TV	WTVJ	Rapid City, S. D. *KOTA-TV	Calgary CHCT-TV
Cedar Rapids, Iowa WMT-TV	Hartford, Conn. *WHCT-TV	*WPST	Roanoke, Va. WOB-TV	Halifax CBHT
Chatanooga, Tenn. *WRGP-TV	Houston, Texas KPRC-TV	Minot, N. D. *KXMC-TV	St. Louis, Mo. *KMOX-TV	Hamilton CHCH-TV
Cheyenne, Wyo. KFBC-TV	KTRK-TV	Monroe, La. KNDE-TV	St. Petersburg, Fla. WSUN-TV	Montreal CBFT
Chicago, Ill. WGN-TV	Huntington, W. Va. WSAZ-TV	Nashville, Tenn. WSM-TV	Salt Lake City, Utah KUTV	Ottawa CBOT
*WBBM-TV	Indianapolis, Ind. WFBM-TV	WLAN-TV	San Antonio, Tex. WOAI-TV	Quebec City CFQM-TV
Chico, Calif. KHSL-TV	*WLBW-TV	New Orleans, La. *WWL-TV	*KONO-TV	Toronto CBRT
Cincinnati, O. *WLW-TV		*WOSU-TV	KENS-TV	Vancouver CBUT
*WLW-TV		New York, N. Y. WNEW-TV	Schenectady, N. Y. *WRGB-TV	Winnipeg CBWT
Cleveland, D. KYW-TV		WOR-TV	Scranton, Pa. WNEP-TV	
Colorado Springs *KKTV		WPIX		
Columbus, Ga. *WRBL-TV		Omaha, Nebraska WOW-TV		
Columbus, Ohio WBNS-TV		KMTV		
*WLW-C		Orlando, Fla. WOB-TV		
		Ottumwa, Ia. KTVO		

\*Also have TelePro 6000 rear screen projector

There are 15 additional stations with the TelePro 6000 rear screen projector

For added production values ask about the

## TelePrompter-TelePro Live Spot Package

The unparalleled brilliance of the new TelePro 6000 rear screen projector, its perfect definition and 85-slides-per-minute changer, has added new and exciting opportunities for local station production.

The combination of TelePrompter equipment for letter-perfect performance and the TelePro 6000 projector for production, permit for the first time creative national spot live commercials that can be identical in multiple markets or custom-designed for local or regional purposes.

# TELEPROMPTER

CORPORATION

311 WEST 43rd ST., New York 36, N. Y., JUDSON 2-3800

NEW YORK • LOS ANGELES • CHICAGO • PHILADELPHIA • WASHINGTON, D. C. • TORONTO • LONDON

# WAPI

Birmingham

Soon to be  
**50,000**  
watts\*

*more than ever*  
*The Voice of*  
*Alabama*

\*5,000 Nighttime  
Represented nationally by  
**Henry I. Christal**



**the Earbone's  
connected to  
the Headbone...**

Multiply the ears on a couple million heads and brother you've got an AUDIENCE... the kind of audience that every Timebuyer wants his sales message to reach.

**In NORTHEAST PENNSYLVANIA  
there's just one voice  
that commands such  
listenership—**

#### EXAMPLE:

The Travel and Publicity Dept. of Ontario, selected for their spot radio campaign the top 36 radio stations in the Northeast and North Central United States to do the job.

The average cost per inquiry for the 36 stations was \$1.32—**WILK's cost per inquiry 67c—ONE-HALF.** A typical example of the kind of job WILK does for its advertisers.

**WILK**

**WILKES-BARRE, PA. Call Avery-Knodel for details.**  
**The only A.B.N. Affiliate in Northeastern Pennsylvania**

**49th and  
Madison**

#### Regional networks

Sincere thanks for the space devoted in SPONSOR (Sept. 27 issue) to the subject of regional networks in today's radio. We enjoyed the privilege of presenting the Yankee Network position and found Mr. O'Connell's and Mr. Torrey's comments highly interesting and informative.

SPONSOR is to be commended for the editorial attention it focuses on such subjects of basic appeal and application. The selection of the topic "Regional Radio" was timely in view of radio's longevity and present active role among today's media.

We were, however, taken aback when your typesetting of our contribution inadvertently mislaid three whole decades of our operation! The Yankee Network came into being on October 12, 1928 (twenty-eight, not fifty-eight).

Interestingly, the additional date of January 4, 1923 is memorable for the fact that five years before Yankee's founding, the curtain was raised on the first network-type broadcast in the history of radio—when WNAC in Boston, later and still Yankee's Flag Station, hooked up with the old WEAJ in New York.

To our friends who mentioned the misprint . . . thanks for reading our words so carefully; and to our friends at SPONSOR . . . thanks for recognizing the 1958 look in Yankee Network radio!

Proctor Jones  
Yankee Network  
Boston, Mass.

#### Typographical error

Upon checking part two of the September 20th edition, which is the Seventh Annual Negro Market Supplement, if you look at page 17 you will find a list of percentage of Negro homes using daytime radio by hours. On this page you list twenty cities and the times they are on the air.

Somehow, you completely neglected the most important segment of the day in the largest market in the country—New York City. The hours you neglected.  
(Please turn to page 28)





**Variety Spices  
WFBM Programming  
— Pulls "First  
All Day" Rating!**

*every minute is a  
selling minute on WFBM*

• **First all day\*** . . . "most listened to" because WFBM sounds *good* to Hoosiers! More entertainers, many different voices, plus a variety of music, give a daily lift to listeners. **12-man news staff** and 3 mobile units handle fast-breaking local, farm and weather stories with on-the-spot priority . . .

world-wide events get exclusive coverage by WFBM-TIME Washington News Bureau.

This *variety* assures an even larger *cumulative* audience. It's what you want for saturation spot campaigns!

Check WFBM first—*where every minute is a selling minute!*

\*C. E. Hooper, Inc. (7 a. m. - 6 p. m.) June, 1958

Represented Nationally by the **KATZ Agency**

*to sell the most Hoosiers  
be sure your product  
is cooking in the hottest pot!*





**FOR SALE . . . TO THE DISCERNING TIME BUYER KJEO-TV** serving the billion dollar rich Fresno and San Joaquin Valley now offers you choice program time segments and excellent 10, 20 and 60 second spots that not only give you low cost per thousand but will give your clients **INCREASES IN SALES!** Call your H-R man **NOW** for the **HOTTEST** avails.

### *In the Syracuse Market*

## **WSYR's COVERAGE EQUALS THAT OF NEXT TWO STATIONS\***

The amazing coverage superiority of WSYR is illustrated by these facts:

- It reaches 80% more homes than the No. 2 station in Syracuse.
- Its weekly circulation is as great as that of stations 2 and 3 combined!

That's probably because WSYR attracts the *adult, able-to-buy* audience by high quality programming in all major areas of entertainment and public service.

**NBC in Central New York**

\*Nielsen  
Coverage  
Service No. 2

# **WSYR**

Represented  
Nationally by  
HENRY I. CHRISTAL CO.



**5 KW • SYRACUSE, N. Y. • 570 KC**

### **49th & MADISON**

*(Cont'd from page 26)*

lected to calculate are from 6:00 to 10:00 A.M. The morning hours have always been the best in radio listening. I cannot understand how this happened, and thought I ought to call it to your attention.

Harry Novik, *gen mgr.*  
*WLIB, New York*

• New York 6:00 to 10:00 a.m. listening figures were omitted from the Negro Marketing Supplement through a printing error. The hourly sets in use figures (calculated from Pulse) are 6-7: 14.6, 7-8: 28.5, 8-9: 32.8, and 9-10: 31.7.

### **Undeserving honor**

While we were very flattered to have H-R included in the list of "Guess Who?" "truncated patronyms," H-R is uniquely undeserving of this honor.

This reason is, of all the organizations listed in SQ-1, H-R is *not* an abbreviation. It's the whole, official name of our rep firm—that's all there is, there ain't no more. Having said my little piece, guess I'll truncate this note right here.

Donald G. Softness  
*Director of Promotion*  
*H-R Representatives Inc.*  
*New York*

### **Butter-nut coffee**

In your October 4th article titled "Tea spots win 1st, 2nd places in radio vote," we were particularly proud of the paragraph . . .

"On the Pacific Coast, which has probably more good radio commercials than any other section of the country, sectional voting showed a strong preference for the Butter-nut Coffee series with its provocative 'What have they got in Omaha?' theme."

We asked the Blair people about this award because those Butter-Nut commercials played only in Southern California. Whereas, the Pacific Coast Blair panel extends all the way from Seattle to San Diego, panelists in San Francisco, Portland or Seattle never have had a chance to hear the commercials unless they'd happened to go to Los Angeles. The Blair people told us that the vote from Los Angeles and San Diego was so overwhelming that it offset lack of votes from Northern California, Oregon and Washington.

So thanks again for your coverage of the Butter-Nut commercials.

Charles Harding II  
*Buchanan-Thomas Adv. Co.*  
*Omaha*



# it's the fashion

to buy

*Kluge Radio*

More and more every day,  
time buyers are being charmed  
by *Kluge Radio*. It's more than just  
a matter of style—it's simply that each  
*Kluge Radio* station has a special  
flair for producing more results  
per dollar in its own market. It's  
fashionable to be smart. *And your  
smart buy across the nation is  
a Kluge Radio Station:*

**WGAY** Greater  
Washington, D. C. area

**WEEP**  
Pittsburgh, Pennsylvania

**WKDA**  
Nashville, Tennessee

**WINE** Greater  
Buffalo, New York area

At home tunic of Scotch  
tweed to wear with sleek tights by  
Vero Maxwell. Interlining of non-woven  
crease resistant PELLON.

# the Hot Half Hour

by  
Robert L.  
Foreman

"It's clairvoyant. It's revealing. It's even sexy. Go to your nearest bookstore and tell 'em Groucho sent you."

— GROUCHO MARX  
\$3.95 at your bookstore  
**CRITERION BOOKS, INC.**



The **SELLibrated** (and only full powered) station in the  
**GOLDEN VALLEY**  
(Central Ohio)

# WHTN TV

CHANNEL 13  
Huntington-Charleston, W. Va.  
serving 4 states and 5 prime cities

**A COWLES OPERATION**  
Get the dollars and cents story  
from Edward Petry Co., Inc.

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**General Foods Corp.**, White Plains, N. Y., is going into major markets throughout the country to advertise its new product, Tang, an orange concentrate. The campaign is just starting to build now and should be in full swing by mid-November. Minute announcements during both daytime and nighttime slots are being purchased. Length of schedules and frequencies vary from market to market. The buyer is Polly Langport; the agency is Young & Rubicam, Inc., New York.

**Thomas J. Lipton, Inc.**, Hoboken, N. J., is initiating a campaign in 70 Northern markets for its tea. The schedules start this month, run for six to seven weeks. Minutes and 20's during nighttime segments are being aired; frequency depends upon the market. The buyer is Tom Comerford; the agency is Young & Rubicam, Inc., New York.

**Bourjois, Inc.**, New York, is lining up schedules in various markets for the Christmas push for its Evening in Paris Perfume. The short-term campaign starts 1 November. Minute announcements during early and late night segments are being purchased; frequency varies from market to market. The buyer is Anita Wasserman; the agency is Lawrence C. Gumbinner Advertising, New York.

### RADIO BUYS

**Hamilton Watch Co.**, Lancaster, Pa., is initiating its fall campaign for its watches. The schedules start 20 October for eight weeks. Minutes during daytime slots are being lined up. Frequency depends upon the market. The buyer is Don Heller; the agency is N. W. Ayer & Son, Inc., Philadelphia.

**Chap Stick Co.**, Division of Morton Mfg. Corp., is planning a campaign in top markets to promote its Fleet's Chap Stick and Chap-Ans. The 13-week schedule starts 23 October. Minute announcements during daytime slots are being scheduled; frequency varies from market to market. The buyer is Anita Wasserman; the agency is Lawrence C. Gumbinner Advertising, New York.

**Lehn & Fink Products Corp.**, New York, is preparing a campaign for its Lysol disinfectant. The schedules start this month, run for four weeks. Minute announcements during daytime periods are being bought; frequency depends upon the market. The buyer is Jay Schoenfield; the agency is McCann-Erickson, Inc., New York.

**Chesebrough-Ponds, Inc.**, New York, is scheduling announcements in major markets for its Pertussin. The schedules start mid to late October, depending upon the market, run for eight weeks. Minutes during daytime periods are being used, with frequencies varying. The buyer is Judy Bender; the agency is McCann-Erickson, Inc., New York.

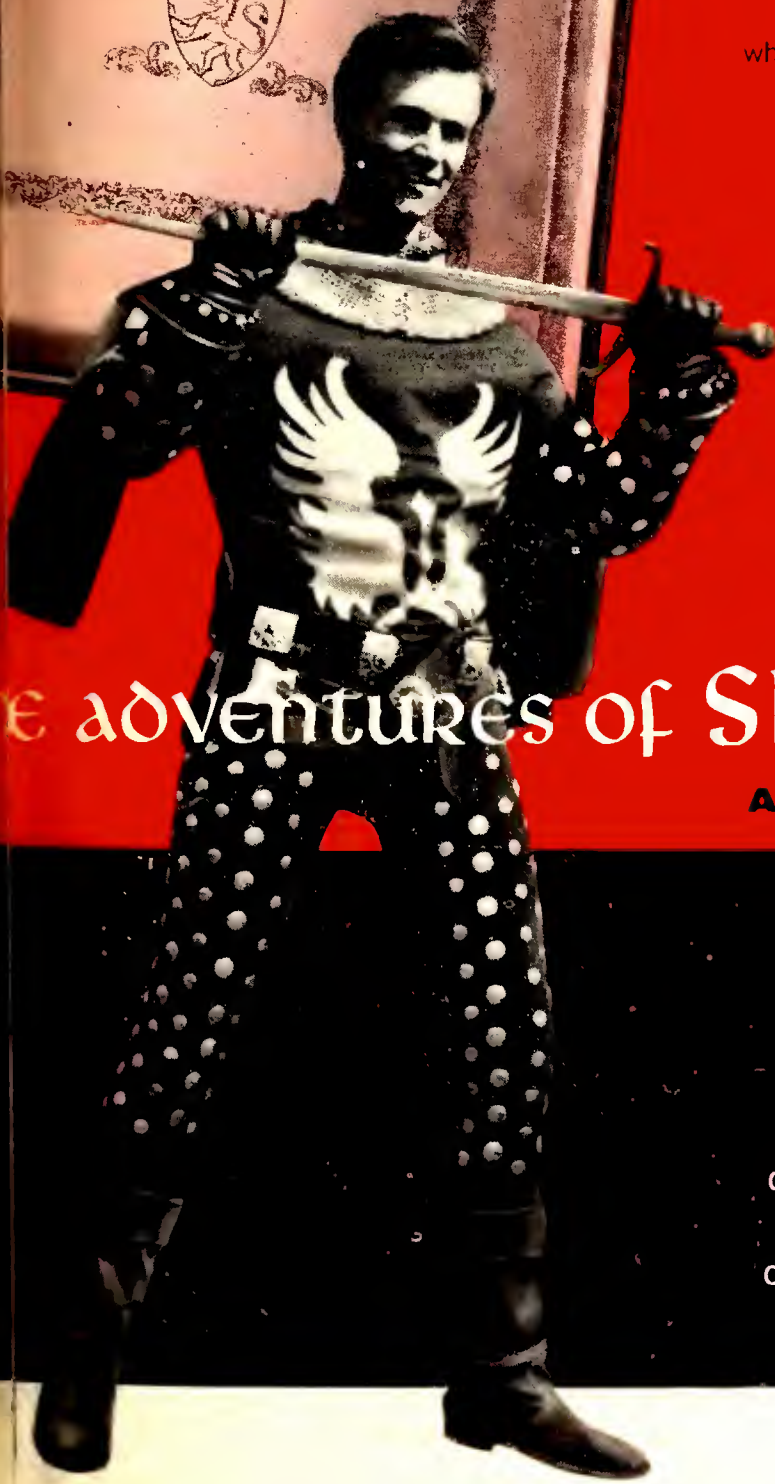


King Arthur  
and His Knights  
of the  
Round Table

**PRE-SOLD!**

Noble King Arthur, his lovely Guinevere... the romantic  
Sir Lancelot and heroic knights of the fabled  
Round Table! Here are personalities that are beloved  
legends... known from the great classic that the  
whole world grows up on... and never outgrows. Now  
recreated in a splendid TV tapestry of  
chivalry and courageous exploits

*THE ADVENTURES OF SIR LANCELOT* is a  
series that is *PRE-SOLD* to every  
member of the family because  
of its vivid emotional  
appeal. Here is a  
potent prestige  
selling spot for  
any product!  
30 films available.



# The adventures of SIR Lancelot

**AVAILABLE FOR SYNDICATION**

**Look at the markets... large and small... and  
see that *The Adventures of Sir Lancelot* gets  
the major share of the audience in its time period.**

City	Audience	City	Audience
Altoona	69.0%	Erie	76.1%
Atlanta	44.9%	Fresno	58.3%
Baltimore	63.1%	Memphis	42.1%
Baton Rouge	73.1%	Milwaukee	67.0%
Buffalo	50.7%	Minneapolis-St. Paul	37.2%
Charleston, S. C.	57.2%	Philadelphia	52.0%
Chicago	45.8%	Rochester	64.1%
Cincinnati	50.3%	Sioux City	73.3%
Colorado Springs	62.9%	Spokane	59.2%
Denver	47.3%	Springfield, Mo.	74.6%
Detroit	36.3%	Syracuse	67.4%

**OFFICIAL FILMS, INC.**

25 West 45th Street • New York 36, N. Y. • PLaza 7-0100



**"The CBS Television Network  
commands 6% larger average  
nighttime audiences than last year;  
27% larger than the second network;  
29% larger than the third'...  
reaches the largest audiences  
5 out of 7 nights a week'...  
broadcasts 6 of the top 10  
nighttime programs'...  
delivered 7 of the 10  
biggest audiences  
for new program"  
premieres..."**





You can draw any number of conclusions from the earliest reports on the new season, and each of them would make a delightful success story about the CBS Television Network.

You could say the audiences for the Network's programs are larger this year because the total television audience has grown.

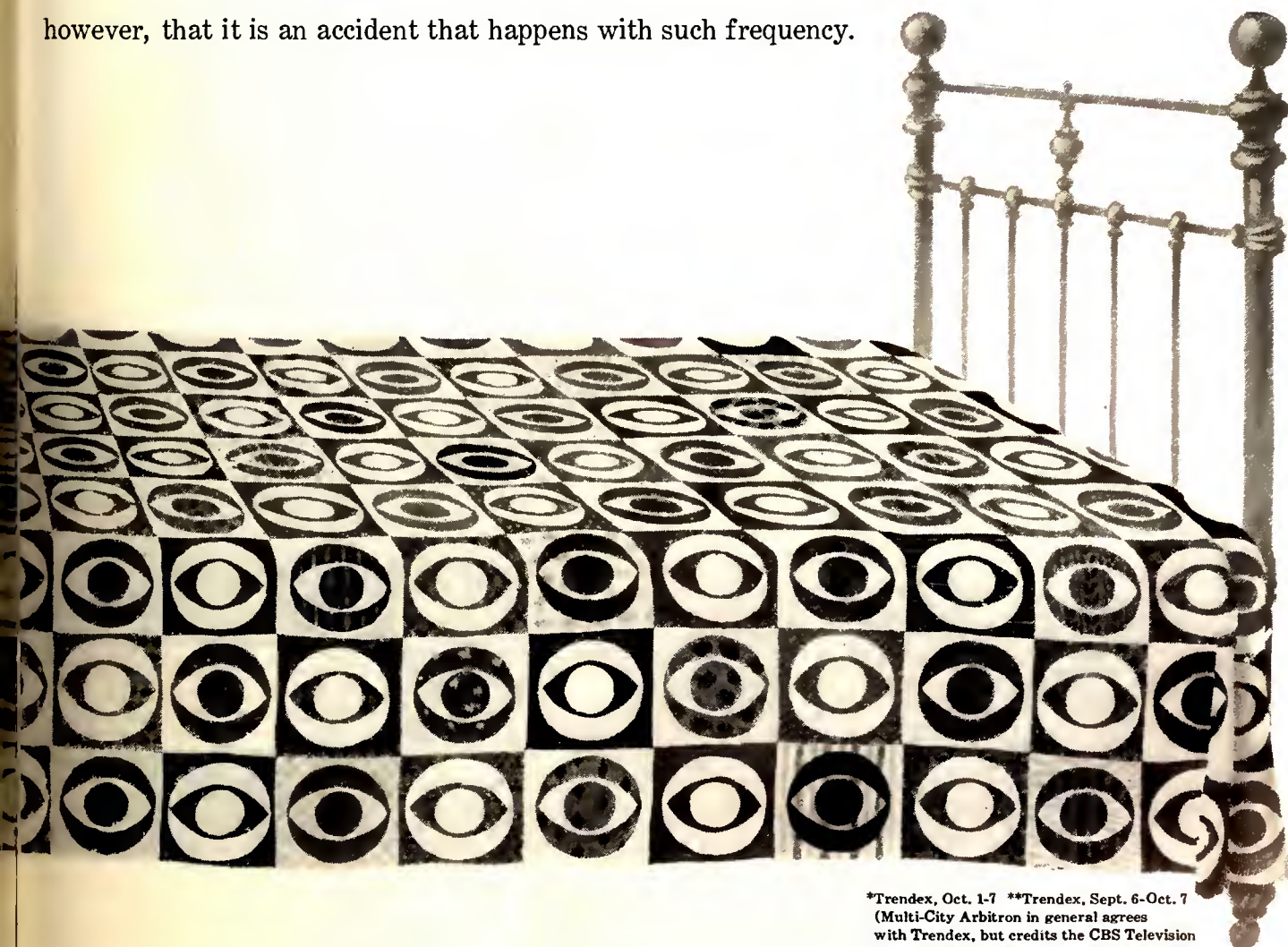
You could say the reports are the result of sound program planning coupled with an unprecedented drive to make the audience aware of the Network's program schedule.

You could say the Network is merely reaping the rewards of a long-established reputation for creative program leadership and that the audience tunes first to its programs out of sheer habit.


You could also say it is far too early in an intensely competitive season to spot a decisive trend in network leadership.

Or you can call it all a happy accident.

It must be very reassuring to CBS Television Network advertisers, however, that it is an accident that happens with such frequency.



\*Trendex, Oct. 1-7 \*\*Trendex, Sept. 6-Oct. 7  
(Multi-City Arbitron in general agrees with Trendex, but credits the CBS Television Network with bigger audiences, bigger leads over other networks, and 7 of the top 10)

A vintage microphone with a large, flared, perforated metal grille. The call letters 'WBT' are prominently displayed in a bold, sans-serif font across the top arc of the microphone's frame. The microphone is suspended by a thin wire and has a small, cylindrical base at the bottom.

# WBT

*This microphone is a unifying force for 312,830 Carolina families who listen weekly during daytime to one of America's all-time great stations. WBT families constitute the nation's 24th largest radio market — make a WBT buy your 24th step to national radio coverage.*





## How a spot buy is made

Y&R media buyer Tom Viscardi (seated) and assistant Al Ward are the key men in selecting stations for White Owl's big spot radio campaign

► Precision and minute attention to detail mark today's spot buys: campaigns are custom-built, custom-tailored

► SPONSOR herewith tells the step-by-step story of Y&R's new White Owl cigar saturation spot radio drive

**T**his week, as station managers in droves were visiting agencies to sell the gospel of spot, and as agency men for their part busily were cranking out campaigns, a Young & Rubicam executive cogently remarked:

"Spot is a misleading word. It makes you think of something small, something simple. But, oh brother!

Spot today is the custom-built medium. You engineer a spot campaign like a fine car — carefully, by hand. It's precision work for precision results. I wonder how many fellows in the business really understand that?"

As the Y&R executive was saying this, his own agency was putting the finishing touches on a campaign of ra-

dio spots for White Owl cigars. The job involves about 75 stations in 25 markets—and is very welcome to radio because it marks the return of General Cigar to spot.

Yet—attesting to the truth of the quote above—the planning and launching of this typical campaign involved a small army of agency people, long hours of conferences both within the agency and with the client, decisions and counter-decisions, a goodly batch of creative work, and finally the mechanics of ordering and confirming.

To show the scope of this job, SPONSOR herewith retraces the White Owl campaign step by step. Hundreds of times over the coming months, the

same thing—with minor variations—will occur whenever a sponsor decides to go hunting for business with the rifle-like precision of spot. This is the White Owl experience:

The campaign had its actual beginning about mid-August, when General Cigar and Y&R planned a special promotion for White Owl: a special six-pack selling for the price of the usual five-pack. General Cigar, which last year spent more than \$1,223,000 in

measurable media on both White Owl and Robert Burns cigars, wanted especially strong impact among men for the promotion.

At Y&R, four men sat down to plan media recommendations to General Cigar. They were account supervisor Hadley P. Atlas; contact man Bill Whittemore; merchandising man Oscar Lubow; and media buyer Tom Viscardi. After considerable discussion, Y&R's White Owl account team

recommended an unusual media plan.

The plan was to combine newspaper ads, running on Tuesday and Friday, with heavy spot radio on Tuesday and Friday. The radio end of the campaign would involve one-minute and 20-second spots, running early morning and late afternoon, to catch the biggest male radio audience. On the basis of the budget allotment, Y&R recommended saturation campaigns in the 25 markets General Cigar wanted

## HOW A SPOT CAMPAIGN IS TAILOR-MADE: THE RECOMMENDATION

1

**Genesis** of White Owl spot campaign sparked by Y&R acct. group including Hadley P. Atlas, acct. supervisor; contact man Bill Whittemore; merchandising man Oscar Lubow; and media buyer Tom Viscardi. They weigh client's requirements, then 1) draw up suggested list of markets, 2) then they choose tentative media

2

**Client** gets the campaign proposals for his consideration. After studying them, he makes whatever revisions necessary and returns the approved package to contact man Whittemore

3

**Spot**, along with other media, now enters actively into the picture when Whittemore forwards the approved media recommendations to media buyer Viscardi. These two finalize the strategy, and the campaign is set to roll



4

**Teamwork** is vital to success of intricate spot tactics. Here media buyer Viscardi, with assistant buyer Al Ward, check sights with William E. (Pete) Matthews, media relations v



7

**Personal** talk by rep salesman fills in barebones of availabilities list which he delivers to Jones. Good liaison of this type is vital to smoothness of spot operations



8

**Digest** of availabilities, market by market, is put into folders by Jones and his assistant so media buyer Viscardi can study them



9

**Key** step in buying process comes when Viscardi and Ward go over possibilities, pick the 75 stations: 25 markets to carry White Owl spots



most to reach for its new promotion.

Within a week, the approval came back—with some changes—from General Cigar. While the commercial itself was being written, the Y&R media team went into action.

First, contact man Bill Whittemore (Y&R prefers the title "contact man" to the traditional "account executive") took the list of markets to Tom Viscardi, media buyer on White Owl (as well as Peils beer). Together they dis-

cussed the media and merchandising strategy; Viscardi then started the job of lining up the stations.

The next step in the process involved Y&R's unique spot radio/tv media coordination unit. The unit, devised by Y&R two years ago, serves several purposes:

1) Ray Jones, coordinator of spot broadcast media, and his assistant, Eleanor Fetzer, serve all Y&R media buyers by checking reps for availabili-

ties. This relieves Y&R's "all-media" buyers from routine phone calls to reps, and gives them more time to spend studying availabilities.

2) Jones and Fetzer also serve in another way. If a rep with a "hot" availability calls, the spot coordination unit knows which media buyer is in the position to use it effectively.

3) Finally, for Y&R clients with  
(Please turn to page 54)

## STEP-BY-STEP GROWTH OF WHITE OWL'S DRIVE



**5** Start of buying process itself is made when Viscardi turns over market list to Raymond E. Jones, the coordinator of spot broadcast media. Key point of Jones' assignment is to get the facts



**6** Inquiries to station reps on availabilities begin. Jones, aided by assistant Eleanor Fetzer, phone rep offices to save time; reps, in turn, have to respond quickly so information won't go stale



**10** Ordering the lucky stations is Ward's task. It's all done by phone—Ward's call to the reps; and the reps' relay of the word to their stations. Confirmations will be mailed to Y&R same day by stations

**11** Commercial shown here—numbering about 165 words—is the only thing the audience will ever hear about the complicated spot process. White Owl's object is to advertise a special six-pack during male listening peaks via saturation tactics with spots

NEW  
55 JNG:ch

GENERAL CIGAR  
WHITE OWL  
1:00 RADIO SPOT RECORDED  
SPECIAL OFFER  
RCPO: 2010

COMMERCIAL #SO-124

SOUND: MOTOR NOISE BUILDING FROM B.O. COMES UP FULL TO SCREECH OF BRAKES. CAR DOOR SLAMS FOOTSTEPS RUNNING. SOUND OF DOOR OPENING.

SANTOS ORTEGA: (BREATHLESS PANTING) You got any left?

EDN BRIGGS: You mean the special White Owl five pack?

ORTEGA: That's the one. The ad says I pay regular fi-

# Schaefer's score: 98% of tv audience

➤ After nine years of Dodger baseball sponsorship, Schaefer strategy this year switched to time-check spots

➤ Saturation campaign in television and radio built new slogan plus healthy sales record for New York brewery

**W**hen, towards the end of this month, the subject of Standard Time becomes newsworthy, the thought "Schaefer beer" will cross several million minds on the East Coast.

Interestingly enough, this massive product plug, though possibly subliminal, will accrue to Schaefer Brewing Co., Brooklyn, at no cost. The total impact stands as a tribute to a smart campaign that was created from scratch, but went on, in a few months, to become a part of the language.

The association between Schaefer and the time stems from a clever word play that forms the backbone of the brewery's current campaign. The hinge on the current commercials—the time; the slogan—"The correct time is o'clock, Eastern Daylight Schaefer Time."

If ever the term "saturation" fitted a campaign, the mantle fits here. A special study by the ARB in mid-May of the Schaefer schedule, showed that on tv alone, the campaign was getting into 98.5% of all tv homes in the metropolitan area on an average of 4-plus times a week! At that time few other advertisers, in any product category, were getting similar saturation.

And as if this weren't dramatic enough, a concurrent saturation spot campaign is running on radio, at the

rate of about 200 spots a week, concentrated primarily on weekends, when the tv audience trends down, radio, particularly out-of-door, trends up.

Schaefer is traditionally a heavy air media user. It has been, furthermore, strongly identified with baseball, specifically the erstwhile Brooklyn Dodgers. For some nine consecutive years, including the 1957 season, the brewer sponsored the Dodger games on both radio and tv.

Last year, for instance, the brewer bought a 23-station radio network, extending through New York, Massachusetts, Connecticut and Pennsylvania to carry the games. At the same time an imposing 103 games were carried on tv. The tv schedule was deemed sufficient, but the radio activity was boosted with the addition of extra spots, particularly during no-game days, and out-of-door periods, a peak radio listener time.

This comfortable, steady, efficient routine was abruptly changed last fall when Walter O'Malley, Dodger president, announced that the team had a new home—Los Angeles. Schaefer, with distribution in 14 states along the Eastern seaboard, was, of course, no longer interested in sponsorship.

A planning meeting between brewery officials and account personnel at BBDO, devised a new ad program for

1958. Essentially it boiled down to more investment in air media, using tv spots in the metropolitan New York market and syndicated film shows elsewhere, and radio spots over-all.

The basic theme, it was decided, would be time signals together with a jingle with the words: "Right about here wouldn't you like a beer; and your kind of beer is Schaefer?" Additionally the phrases "Your kind of beer," and "Real beer" are used in the jingles and spots.

The spots began early this year. Both 60's and 10's were (and are) used on radio. In the 60's there is a time break, with some copy, and the entire jingle. The 10's, not being long enough to permit all of this, use the music from the jingle under the announcer doing the time break. On tv 60's, 20's and 10's were set, using the live time announcement, the jingle and animated, humorous cartoons, in the 60's, less in the shorter spots.

In April the company decided to heavy-up the promotion for two reasons: it had a striking new package design, and summer is, traditionally, the peak period of beer consumption. It was recalled that the months of Daylight Saving Time coincided almost exactly with heavy beer drinking months, and the idea for the slogan "Eastern Daylight Schaefer Time" was born. Both were added to the campaign which was expanded considerably for the summer.

The current schedule goes like this: in metropolitan New York 40 spots a week are used on three stations—WRCA-TV, WCBS-TV and WABC-TV. These are run, where possible, in prime

For its tv time-checks, Schaefer uses 20's, 10's and minutes. This sequence, from the latter, opens with animated character and a cuckoo clock. As the time strikes the door opens and a flock of cuckoos fly out. Closing shot is slogan with announcer giving correct time live





imes a week

time, to catch the maximum number of tv viewers. Radio, on the other hand, is selected to complement tv by using non-prime tv time, particularly early evenings and weekends when, during the summer, the out-of-home audience is highest. In the metro N. Y. market about 200 spots a week, both 60's and 10's are run on 9 stations.

Outside of New York the same radio spots are used on upwards of 115 stations throughout the 14-state marketing area, whereas the tv activity is primarily syndicated shows. In four markets the show currently is *Flight*; in three others it's *Silent Service*, while one carries the *Don Ameche Show of the Week*.

New York has the spot schedule, as opposed to syndicated programing, explains John Nemesh, Jr., Schaefer ad manager, because of the clearance problems. In New York prime hours are blocked, mostly, by network shows.

"After considering the matter at some length," Nemesh recalls, "we decided to use spots in the New York area because the large number of channels (seven) and the vastness of the market make spots about the only reasonable way to reach the broadest segment possible of the over-all market."

Schaefer puts about half its total ad budget into air media, the balance mostly into outdoor and newspapers. Of the air media portion, about two-thirds goes for tv, the rest into radio. Tv is used year-round in all areas, though on a reduced basis; with the end of Daylight Schaefer Time, for instance, the New York spots will be cut from 40 to 30 weekly. Radio is used in most markets year-round.

Both Nemesh and John Johns, BBDO account executive, believe in heavy merchandising. Distributors and their salesmen are pre-sold with previews of shows in their markets, together with figures on audience and frequency, and an introduction to promotional material to be used in outlets selling beer. Stations also participate in this.

"If we use merchandising properly," Nemesh explains, "we get our salesmen enthused about the advertising and this helps them in their selling. Too often, salesmen forget about things they are not directly concerned with.

(Please turn to page 78)

## RADIO'S \$1,200 DRAW



This is what 52 announcements (worth \$1,200 at commercial rates) did for a charity party in Brockton, Mass., sponsored by Station WBZ, Boston; the crowd numbered over 35,000

### Four-day saturation campaign mostly in non-prime time via a single station, draw almost half a city's population

In a four-day campaign, what kind of saturation will bring out over 35,000 people through the use of a single radio station? How many minutes? At what times of day?

The crowd scene above is a dramatic finale to just such a campaign. In the picture is part of the turnout to a charity block party held on Legion Parkway in Brockton, Mass., on the night of 26 Sept. (The total population of Brockton is about 75,000.)

The party was the public service product of a single radio station—WBZ, the Westinghouse Broadcasting outlet in Boston. It aired its first announcement during a station break at 6:30 a.m. on Tuesday, 23 Sept., just four days before the big event.

Here was the WBZ formula, which called for the equivalent of \$1,200 of commercial time:

Between 6:30 a.m. on Tuesday and 8:30 p.m. on the night of the party, a total of 52 announcements was aired (34 minutes and 18 station breaks).

Of especial significance to advertisers and timebuyers is the fact that of the 52 announcements only a half dozen were slotted in so-called "prime time" (7 to 9 a.m., 4 to 6 p.m.).

Equally significant is the fact that 23 announcements (or nearly half) were broadcast in nighttime between 7 and 10:20 p.m. WBZ, like all members of the WBZ station group, tries to pack nighttime with power through its *Program PM*.

The day-by-day scheduling of the promotional announcements breaks down as follows:

**Tuesday:** Morning, two announcements; afternoon, three; night, seven. Total 12.

**Wednesday:** Morning, two; afternoon, four; night, four. Total 10.

**Thursday:** Morning, five; afternoon, six; night, eight. Total 19.

**Friday (final day):** Morning, four; afternoon, three; night, four. Total 11.

Beneficiary of the WBZ Good Neighbor Block Party was the Old Colony Association for Mental Health, presently engaged in a \$100,000 fund-raising drive for the construction and maintenance of a child guidance clinic and mental health center in Brockton to serve southeast Massachusetts. It was selected in a WBZ listener write-in contest naming favorite charities which drew more than 2,000 letters.

Brockton police chief Joseph Wright says the affair was the biggest town turnout in 20 years. The story of the WBZ Good Neighbor Block Party is one of public service, but the implications for advertisers using radio advertising are self evident.



By **Ralph Head**, Vice-president & Director  
of Marketing, BBDO, New York City



## Self service

With salesmen disappearing from many retail fields, the value of point of sale merchandising is greater than ever before in history. Brands supported by strong point of purchase radio/tv displays have reported sales up 50-100%

The importance of brand activation and dominance at the point-of-purchase has been growing in proportion to the rapid expansion of self-service retailing and merchandising.

That tv and radio people are increasingly aware of the importance of activation and dominance for advertisers' brands at the point-of-purchase is reflected in two reports made by the merchandising and promotion group in BBDO's Marketing Department.

In 1957, all tv and radio stations in the top 150 markets (ranked according to total retail sales) were contacted in order to secure details of merchandising plans which guarantee display at the point-of-purchase for an advertiser's brand. 189 stations indicated they had a display plan of one kind or another which was used.

This check was repeated in 1958. The number had risen from 189 to 223 stations with various point-of-purchase display plans for advertisers' brands, an 18% increase in one year's time.

The number of stations offering display and promotion plans will probably increase as we move out of the period which some termed a recession earlier in the year. Others will polish and perfect present plans.

This discussion will be confined to possible sales stimulation functions which might be utilized by tv/radio advertisers with displays.

### Only selling tool in many fields

First, perhaps, it should be recognized that advertising in its various forms is today the *only consumer selling tool available in many retail fields*. More than eight out of ten of the dollars spent in grocery outlets are now said to be spent in self-service stores. Almost every new drug store is a self-



Nobody in sight. A familiar scene at many grocery, drug, department and other stores these days. Absence of salesman means that shopper has no one to talk to or influence decision. Displays are important to sell these "lonely shoppers" on new products or previously untried brands. Keep your displays simple, uncluttered, easy to understand



# puts premium on radio/tv displays

service store. More and more variety, hardware, and auto accessory stores are arranged for self-service as are more and more departments in department stores.

As self-service, or self-selection, has spread from the grocery field to other lines of retailing, personal selling at retail has become less and less important. Conversely, advertising in its several forms has become more important—consumer advertising in national and local media to do the pre-selling job and packaging and point-of-purchase activity to close the sale when consumers are finally exposed to a product and its competitors at a time and place a purchase can be made.

Consumer advertising can be more important than ever before in performing the pre-selling job, in establishing an awareness for a brand, in putting a brand uppermost in the minds of consumers, and on the tip of their tongues when they think of a specific product category. But, having a brand on the tips of consumers' tongues in self-service outlets where there isn't anyone to ask for the product isn't much help in selling the product.

Brand awareness and brand acceptance need to be on the *tips of the fingers* of today's self-service shoppers in order to make them reach for a certain brand rather than for a competitive brand. Consumer advertising can do a great deal to create finger tip brand awareness and acceptance. But, when several brands in a category have equal, or almost equal, quality, similar prices and finger tip brand awareness, the activated brand with greatest dominance at the point-of-purchase frequently wins consumer selection.

Almost all stations offer some sort of merchandising assistance, from jumbo postcards to the trade on up and down. While any extra-curricular activity on the part of stations is welcomed by most advertisers, merchandising pluses which help a brand dominate at the point-of-purchase and help convert finger tip brand awareness into sales is most sought after.

## Two types of sales stimulation

From the advertiser's point-of-view, there are two approaches to this area of sales stimulation,

1. to take advantage of any point-of-purchase merchandising activities available from the various stations on a schedule and,
2. to plan point-of-purchase activity through an advertiser's own sales or merchandising organization to take advantage of the pluses in scheduled tv/radio advertising in order to secure brand dominance at the point-of-purchase.

Examples of point-of-purchase merchandising offered by some stations are well known and range from the "Chain Lightning" type where time is bartered for displays to the "Feature Merchandising" type which utilizes a crew, usually women, to detail stores, police stocks and secure point-of-purchase, dominance for advertised brands through better shelf position or frontage point-of-purchase display material, shelf extenders and the like.

Many stations have reported outstanding success for brands utilizing a station's point-of-purchase assistance.

A West Coast station sets up displays in a supermarket and then runs a half hour audience participation show near the store during the week. One chain in which this program has been run estimates that after every broadcast in one of its stores some 75% of the audience from the parking lot comes in to take advantage of specially priced items offered on the program. A syrup manufacturer reports selling 80,000 jars a month before promoting it on its program. Volume has since said to have risen to 250,000 jars a month.

Another West Coast station-sponsored display program influenced one chain to order a six months supply of margarine to support the promotion. This stock was reported sold out within ten days after the displays were installed. An evaporated milk on the same program is said to have sold 200 cases in a few weeks, more than three months volume of all brands of evap-



**Personalizing helps.** Display material that features names and faces of well-known radio/tv personalities has proven its plus values in in-store selling

orated milk carried in the store.

On the East Coast, a food broker advises that a radio station's displays increased sales of a cereal item by more than 50%. A chain operator reports an 85% increase in the sale of a coffee receiving the station's display assistance. In another chain a beer obtained a 100% increase in sales for a period of one week during which radio station displays were furnished.

A dog food obtained an 85% increase in product movement over previous weekly sales with the use of radio station display material in another area and a sugar obtained a sales increase for an eight month period exceeding 100% in many of its outlets.

The important thing is to get point-of-purchase dominance for brands well and properly pre-sold through good consumer advertising. And it might well be pointed out that this brand and product dominance is also important for brands and products in lines where

(Please turn to page 79)



## Hooper riding the big radio boom

- ✓ Oldest rating service is expanding in all directions as advertiser interest in the medium of spot radio increases
- ✓ In past three years has doubled the cities it reports;
- ✓ is adding market research and other qualitative data

**What Hooper Surveys:** The radio audience in 175 cities (10 more are to be added; see story).

**Kinds of reports:** Radio Audience Index published monthly for 60 markets; shows sets-in-use, share of audience and ratings. Radio Hooperatings, a continuing measurement of audiences, published quarterly for above 60 markets and at varying intervals for about 115, contains sets-in-use, share, ratings, program titles.

**Technique:** Duplex coincidental by tele-

phone. Only exception are car studies where personal coincidental is used.

**Extras:** Car Radio, surveyed on order of clients; includes sets-in-use, share, ratings, audience composition in cars. Business Establishment Radio Listening, also produced on order; covers tune-in at such places as barber shops, dentist offices, grocery stores, cleaning establishments, beauty parlors. New extra services to be added (see story) are: market research, radio audience studies of composition by age groups, listener impression of stations.

**T**here probably exists no better proof of radio's vigor today than the vitality of the rating service firm that has been measuring its audiences since 1934—C. E. Hooper, Inc., of New York City and Norwalk, Conn.

At no time—not even in that period of the 40's often referred to as “radio's hey-day”—was the Hooper rating reported for as many markets as it is right now. At that time they never broke through a list of more than about 80 cities; during the past year Hooper has reported on 175.

Effective this month, 10 more cities are being added to reports. By this time next year, according to Frank G. Stisser, 30-year-old president of the research firm, they should be reporting on 200 markets.

Here are some other indications of

**Raters at work:** W. Bruce McEwen (l), executive v.p., and Frank G. Stisser, president, study current radio reports in the New York office of company they head—C. E. Hooper, Inc. Stisser, former insurance salesman, came to Hooper to sell group policy, stayed to become president





Hooper expansion which in turn reflect the avid interest of advertisers in the medium of radio:

- In Norwalk, a new Hooper research center is due for completion in December at a cost of about \$150,000.

- In New York, the firm is about to double its office space.

- A. W. Harding, 22 years with General Mills where he was director of research, has just joined Hooper as vice president and its director of research. Harding, who also is vice president of the American Marketing Association, will be heading up a new Hooper service in market research.

- For the first time, in a major way, Hooper is about to explore the qualitative side of radio ratings with audience composition breakdowns by age segments as well as reports on listeners' reactions to individual stations and their programming.

- Increasing coincidental measurements of the out-of-home radio audience through car and business establishment surveys.

What significance do these developments hold for the radio advertiser, his agency and the broadcaster? The answer lies in details of the new services.

For example, a timebuyer may now look forward to a twice-a-year Hooper report on audience composition, not only by "men, women, teenager, children" breakdown but by sexes within 10-year age groups. Thus, if an audience to a certain program shows up to be predominantly within the 60 to 70 age group, it is a safe bet that this is the wrong spot for the advertiser of baby foods. Surveys for this new service have been going on in many markets since April; once the base is established, all of the reports will be published semi-annually.

"Station image" has become, in the industry, a source of increasing interest to media people who tend to won-

## HERE'S HOW THE HOOPER TECHNIQUE WORKS

*The technique employed by C. E. Hooper, Inc. is called a telephone duplex coincidental — "coincidental" because the interview takes place while the listener is listening and "duplex" because after the listener has identified the show he is now hearing, he is then asked to recall what he may have heard up to 15 minutes before. The sample is a random one, selected by Hooper mathematically from the phone directory. About 40,000 interviewers place about 60 calls an hour, send reports to Norwalk headquarters at the end of every day's survey.*

*Nothing is left to chance; interviewers are constantly checked on by Hooper city supervisors, district supervisors, and three field heads from Norwalk who travel 400 cities constantly keeping in touch with interviewers there. At Norwalk production center, the work of each interviewer is processed separately with IBM equipment. This interviewer's work is then checked against that of each of the others in her city for discrepancies that might point to faulty work. Interviewers must list exactly what respondents tell them even if they know replies are wrong. The staff at Norwalk checks dial readings against call letters and programs.*

der what lies behind the decimal point in a station rating. Now the Hooper firm intends to delve into listener ideas of a station's profile and the reasons behind their critiques. From such qualitative reports media buyers will have a guide to what stations constitute the ideal showcases for their commercials. Broadcasters can use the same information to maintain or alter, through programming, the public images their stations have created.

The new market research program upon which the ratings company has embarked will offer to advertisers and ad agencies such varied services as product testing, brand preferences and brand awareness, field surveys, distribution studies—indeed almost everything in market reports can be bought from this branch of Hooper.

"We've done market research projects sporadically for about five years," explains Frank Stisser, "but in the last two years it has become increasingly important. Now we are doing it as a full service."

Behind the move is a staff of some

40,000 well-trained Hooper interviewers across the nation who represent a \$1 million investment over the past score of years. It has been established that they have been able to hold respondents on the other end of a telephone wire for as long as three-quarters of an hour in conducting depth surveys. "We intend to use these experts at their maximum capacity from now on," Stisser says. With a marketing veteran like Al Harding directing their efforts, the Hooper organization expects to parlay the market research arm into a major operation.

Within the past year, Hooper has conducted car radio coincidental surveys in about 15 cities. With the awareness of the tremendous out-of-home radio audience, the significance of such studies is self evident. The car surveys are done on special order from clients; they are one form of Hooper survey in which the telephone is not used. Car radio reports are entirely the product of personal coincidental. The first Hooper car survey was conducted in San Francisco in 1952.

### THE RATINGS SERIES

This series which began last month is scheduled in following issues:

The Pulse .....	20 Sept.
ARB .....	27 Sept.
Trendex .....	4 Oct.
Videodex .....	11 Oct.
C. E. Hooper (this week) .....	18 Oct.
A. C. Nielsen .....	1 Nov.



*C. E. Hooper, colorful and controversial figure in broadcasting for two decades, died in December 1954 when he fell into the whirling prop of an air boat while duck hunting on Great Salt Lake, Utah.*

*It was Hooper who developed the telephone coincidental method of measuring radio back in the early '30's. His Hooper Ratings became the symbol of success or failure for radio shows and top stars were often paid on the basis of their "Hoopers." Said Don Parsons, of Super Market Institute, about Hooper, "He wrote his name large in advertising and research history . . ."*

Interviewers for car radio surveys are usually male college students or off-duty policemen. They conduct their interviews at traffic-light intersections along main arteries leading into and out of the downtown business districts of cities. When a car is halted by the light, the interviewer steps up and asks, "Is your car radio turned on right now?" "Have you a car radio in working order?" (If answer to first question was "No"). "To what station are you listening?" and (if necessary) "What is the reading on your dial and what is the program that you are hearing?"

For a car survey, the sample for each reported hour Monday through Friday usually is about 500 radio-equipped autos. The information within a car report includes, by hourly time segments, the sets-in-use, rating and share-of-audience for each station. It also includes the audience composition of each car. Because the car surveys require on-the-spot interviewers rather than phone interviewers, they are generally the most expensive of Hooper surveys.

To further measure the out-of-home radio audience, Hooper produces a market-by-market audience index on radio listening in business establishments. This is a telephone coincidental survey, differs only from a regular Hooperating report for in-home listening in that its sample is selected from the Yellow Pages of the telephone directory instead of from the white pages.

It covers listening in barber shops, beauty parlors, cleaning establishments, dentist offices, drug stores, florists, groceries, liquor stores and service stations. Such reports have been turned out by the firm for about three years. An interesting sidelight is the fact they consistently show a tremendously high degree of radio listening in dry cleaning establishments.

C. E. Hooper, Inc. is now headed by President Frank Stisser and Executive Vice President W. Bruce McEwen. Stisser, a 1950 Amherst graduate, entered the insurance business, stayed with it for about six months at which time he called on the Hooper organization to sell a group policy and stayed on as an employee. In 1955, he became vice president in charge of radio. Then last year, at age 29, he was made president.

Bruce McEwen came to Hooper in 1949 from a Beverly Hills, Calif., stock brokerage house. During World War II, McEwen was a captain in the Army Air Corps, logged some 3,000 flying hours and has since lost all interest in planes, preferring now to travel by train when possible.

In the Norwalk office, there are two personnel who go back almost to the beginnings of the Hooper firm. They are Vice President Fred Kenkel, in charge of radio, and Dorothy Behrens who supervises the Norwalk office. It is at Norwalk that tabulating and computations are done; the New York headquarters is principally a sales of-

fice. About 50 persons work at Norwalk, about 15 in the New York office.

This is about four times the size of the staff that served Hooper in its early years. Today, across the nation are some 4,000 trained interviewers who, during surveys, make about 60 phone calls an hour. In the early years of the organization (as late as 1940, in fact), there were about 200 interviewers. The annual business volume has likewise increased—by about 700%.

The firm was begun in 1934 by C. E. Hooper and Lloyd Clark who left Daniel Starch Co. to set up Clark-Hooper, Inc. for measuring radio and magazines. By 1938, Hooper was on his own to measure radio exclusively as C. E. Hooper, Inc. Among the earliest Hooper clients were General Mills, Gardner, B&B, N. W. Ayer, BBDO, Borden Co., Colgate, CBS, Compton, Esty, Lever Bros., McE, Erwin Wasey, NBC, Maxon, Campbell Soup, Lord & Thomas, U.S. Tobacco, Ruthrauff & Ryan, Plymouth. They totaled about 30 in all.

At present, Hooper has a subscriber list of 54 national advertisers and agencies, about 50 local agencies, and about 436 radio stations.

The first Hooper Ratings were monthly national reports. In 1942, these nationals were published twice a month. The individual city reports were first produced in 1940 for about 16 markets. By the mid-forties, the Hooper Rating had become such a force in radio that a number of top name stars had contracts which called for them to be paid off according to their "Hoopers."

In 1946, the Cooperative Analysis of Broadcasting (CAB), better known as the "Crosley ratings" which had been started in 1930 gave up the ghost and Hooper inherited its subscribers. Two years later, Hooper went into tv ratings; in 1955, the city tv service was sold to American Research Bureau.

Meanwhile, Hooper himself had formed the conviction that radio, in a tv era, was bound to become largely a local medium. So in a \$615,000 deal with A. C. Nielsen Co. in 1950, Hooper sold off all his network ratings.

According to the Nielsen contract, Hooper personally was not to go back to nationals for 10 years, the company for five. Whether the firm ever will return to measuring network is a question. Meanwhile it continues to expand within local radio.





Roman Products Co. line of frozen Italian specialty foods have recently re-designed packages for better retail identification in store display freezers. To bolster radio effectiveness, Roman president Joe Settineri, left, briefs personalities such as Jack Lacey, right, on sales goals

## Radio is hot for frozen ravioli

- ✔ Roman, with radio, has built from \$11,000 sales in 1947 to million dollar leader among specialty packers
- ✔ 52-week schedules push perishable pizzas and ravioli with 66 spots weekly in New York, same number outside

"If you're looking to sell frozen foods, radio is a hot medium," says Joe Settineri, president of Roman Products Corp., Hackensack, N. J., packer of such frozen Italian specialties as ravioli and pizza.

Roman, as any other frozen food packer, is beset with a variety of marketing problems:

Item: In every retail food store, whether small independent, or large chain, the onslaught of new products creates a real scarcity in shelf space. Frozen food packers feel the pinch even worse, because freezer space is both expensive and space consuming. There are, in short, dozens of items clamoring for every foot of display freezer space.

Item: Thanks to the greed of a few early pioneers in the frozen food industry, who rushed into production with low quality foods to take advantage of initial demand, the industry as a whole got a black eye in consumer

acceptance. Re-selling a quality food image to a "once-burned" consumer is not easy.

Item: quick turnover is of prime importance, for two reasons. First of course is the demand for display freezer space. And second, the retailer with a stock of frozen food has, every day, to spend money for refrigeration to hold it. Every day it's unsold, his profit shrinks.



Any frozen food packer, then, must look to his advertising for three services; to sell a quality image, to stimulate repeat buying, and to pre-sell retailers. Roman, drawing on 10 years experience, is putting 90% of its ad budget this year into radio. The balance is divided between newspapers and trade publications.

Roman's distribution is scattered, again a characteristic of the business, where the need for sub-zero storage limits blanket distribution, instead tends to concentrate it in major centers. Roman's major market is metropolitan New York, but it reaches out to Philadelphia, Washington, Pittsburgh, St. Louis, Baltimore, Boston and Miami.

The spot pattern follows distribution and reflects the strength of the markets. In the metropolitan New York market, the current schedule calls for a hefty 66 spots a week. These are carried on New York's WNEW, WMGM and WABC; WVNJ, Newark; WPAT, Paterson; WFAS, White Plains, covering Westchester county; WHLI, Hempstead, covering Long Island, and WOV, New York, for Italian language.

Outside New York, an equal number, 66 spots a week, are used. These

(Please turn to page 58)





**Before:** preliminary storyboards prepared by EWR&R are checked by, (l), Hans Fischer, advertising director of KLM, and John Keavey, v.p. and acct. supervisor at EWR&R agency



**During:** On-location shooting, supervised by Rollo Hunter, seated (l), v.p. in charge of tv and radio for the agency, included a full mock-up of KLM airliner built in Holland studio

**After:** final product of new variation on time signal leaves upper right hand corner of tv screen blank for superimposition of local time. KLM made seven commercials in six days

**KLM**  
ROYAL DUTCH AIRLINES



## KLM shoots

▼ EWR&R produces seven film commercials in Holland for Royal Dutch Airline's first spot television flight

**L**ots of wings spanning the Atlantic and several variations on a television producer's prayer have netted a Dutch television treat for KLM airlines and Erwin Wasey, Ruthrauff and Ryan, Inc. its ad agency in New York.

The specific dimensions of this tv treat: seven film commercials which will launch the international airline's first spiral into spot television. EWR&R executives, working with KLM ad director Hans C. A. Fischer, set what seemed an impossible tv goal last spring for its tv department, headed by Vice President Rollo Hunter. As John Keavey, vice president and supervisor on KLM, outlined it, he wanted:

- A holiday "feel" which was realistic for KLM's tv spot debut with on-location shooting, and high identification for the client's letters, KLM;

- Integration of three large themes into seven small commercials: Destination Europe, World Wide Routes and KLM Service;

- Flexibility in terms of open-end shooting and mixing and matching of film segments to accomplish different ad purposes in varying lengths of commercial time;

- All this and—what EWR&R people construed as an impossible heaven to achieve—an inexpensive and affordable cost.

It didn't take too much rumination for Messrs. Fischer, Keavey and Hunter to figure out that an apropos arrangement for a Dutch airline might be use of a Dutch film company inasmuch as on-location shots in Europe and the Netherlands were integral parts of preliminary storyboards.

Via flurries of trans-Atlantic mail they took competitive bids from local film companies which, though inexperienced in television per se, had decades of professional work behind them in the filming of industrials and movie films. The selection was a 37-year-old company with the stumbling-block name of N. V. Filmfabriek Profilti, with studios located in the Hague and Hilversum. Producer of the series was



## or real Dutch flavor

Peter Buis, the studio's creative chief.

With a favorable exchange rate for American dollars in terms of Dutch guilders, the client decided to hew to his usually-costly storyboard line. This called for such complexities as shooting in sundry European locations, at the Trevi fountain in Rome, in Paris and at Buckingham Palace in London. Shots in these exotic locales were designed as "after" sequences of a European trip. The "during"—or in-flight—and the "before"—at a ticket office—were filmed on specially constructed sets in the Dutch studio, where technicians built two mock-ups.

The first, an exact replica of the interior of one of KLM's DC7Cs, was fitted with airliner furniture—seats, berths, windows and even carpeting. A chef was dispatched from KLM headquarters at the Schiphol airport nearby to supervise buffet and dinner arrangements featured in the film.

The second mock-up—an airline ticket office complete with front window and sidewalk—was highlighted in Erwin Wasey, Ruthrauff & Ryan's interesting variation on a television time signal. This film of a couple standing outside a KLM ticket office is designed to run silently with voice over by the local announcer. The shot is so framed that the upper right hand corner is dark. When the man in the film looks at his wristwatch, the live announcer cuts in locally to say "It's eight o'clock in New York." By balop the actual time is superimposed over the dark corner of the film.

The entire picture is then flipped optically and by match dissolve the viewer sees the same couple in exactly the same pose except the new scene is in front of an actual foreign setting. No process backgrounds here! At this point the local live announcer comes back and continues with "By this time tomorrow, you could be sightseeing in Europe." A dissolve moves into an in-flight shot of the airliner over the KLM logo and the local announcer concludes the time signal with "Fly KLM Royal Dutch Airlines."

The other six commercials in the series of seven filmed in Holland are three sixties and three twenties, all open-ended to allow for a local slide and live announcer cut-in to give the

local KLM ticket office address and/or telephone number if the client chooses. These commercials all feature a full complement of actors and an elaborate musical background.

Tv-radio v.p. Rollo Hunter, who traveled to Europe to supervise filming of the series, directed on location and in the studio for the six shooting days which were required to complete the assignment. The film studio had made advance appointments with local actors and actresses for his casting.

One problem which he had eliminated weeks before: by planning only voice-over commercials, he had no English-speaking or accent problem to cope with. He did, however, select what he terms "American" types. One of his "stars" turned out to be Adrian Marx, a KLM executive who made his first thespian appearance as a tourist.

Incidental music is heard throughout the entire sequence of each commercial but it has been toned down and modified so it is entirely supportive to the picture and word themes. The music is original, composed by one of the Netherlands leading musicians, Rudolf Karsmeyer, who conducted a 16-piece orchestra for the KLM series.

John Keavey, KLM's account supervisor, commends the quality of the Dutch productions as well as—of course!—an \$11,000 price. This fee, for the unbelieving record, covers all project costs: seven commercials, location and set shooting, technicians, musicians, actors, original music, props, processing, animation, editing, opticals, duty charges—even agency commission and contingency sum.

Major contributing factors to smooth production despite the 5,000-mile span is that although KLM was working at home base, EWR&R had done a thorough job in advance planning.

P. M. Maas Geesteranus, deputy general advertising manager of KLM, headquarters in Europe but is equally familiar with the American scene and its advertising agency techniques. Keavey and Hunter, similarly, have traveled to the London office of EWR&R.

These add up to KLM television flights which will be high, wide and handsome on viewers' screens this viewing season.

## PUNCH 'EM UP ON ELECTION NIGHT

➤ Ingenious gimmick for tv reporting of election returns employs fast cash register for speedy Minnesota vote count

They're using the old cash register for election night reporting out at KDAL-TV, Duluth, and heaven help the defeated candidate if the operator punches the wrong key.

Unique, home-made method developed by KDAL-TV technician for



faster voting flashes, is simplicity in the extreme. Returns are rushed from newsroom to operator who tots them up on his machine with all the dazzling eclat of a short order cook at an all-night dog wagon. On the opposite side of the screen, the camera focuses on hand-lettered name of candidate, picks up figures from the register window.

The cash register technique replaces an old, slower method by which numerals were hand-posted on felt menu boards, and the information was supered on the lower third of the screen. Enthusiasts at KDAL-TV say at least 20 minutes is saved from the time when returns are phoned in from election headquarters.

Some SPONSOR questions: what about the poor operator? Does he have to sit there and get banged in the chest by a catapulting cash drawer 300 times a night? And doesn't he sometimes get sore, frustrated, or just plain itchy-fingered, and punch up a "NO SALE" return for Joseph P. Zzilch?

# How agencies pep up tv selling



**Cocoa Marsh goes local** with a whole stablefull of such proven tv personalities as Claude Kirschner, WOR-TV (left), Nancy Rogers, WJZ-TV (above), Jolly Starr, WFK-TV (lower left) and Uncle Hugo WSN-TV (lower right). Ilicks and Geist agency keeps careful sales checks on individual local performers and reports that sharp sales increases can be traced to use of local live kid show talent



❖ Thompson, Ayer, many other agencies using live-local combinations with film commercials for extra sales punch

❖ Popularity of local live talent on many news, sports, cooking, kid programs, pays off despite handling problems

**D**espite the accuracy, guaranteed performance, and comparative handling ease of film tv commercials, many large and small agencies serving national accounts are turning to local live talent these days.

A recent SPONSOR check of such agencies as J. Walter Thompson, Ayer, and Y&R revealed far more local live announcement activity than is generally realized in the trade, and a wider variety of uses for local pitchmen and

personalities than in previous years.

At JWT, for example, Norman Varney heads a "local live" tv section of five men and three girls who are concerned solely with the planning production and supervision of live commercials in spot markets. Varney's group is currently producing local announcements for Ford, Shell, Northeast Airlines, Pan American, and French, and expects to take on additional assignments for other Thomp-

son accounts, as proof of the extra sales power of local personalities becomes more heavily documented. Varney himself is an enthusiast for local live selling.

Similar sections are operating at Ayer, McCann, Y&R and other agencies, and the expansion toward live-local seems to be moving in two directions—by type of programs, and by types of accounts.

Oil companies have always been particularly strong for local live announcers (see last week's SPONSOR for an account of N. W. Ayer's weather casting operation for Atlantic Refining) but there is a stepped up interest in the auto, food, transportation and children's-product fields also.

At Hicks and Griest, for example the Cocoa Marsh operation is almost



# th popular local personalities

solely a local-live operation, with local personalities pre-selected by careful market checks, and their individual sales performance recorded and compared. Ed Ricchiuto of H&G reports that local personalities can have a far more profound effect on sales to kids, than even the programs themselves. And the agency bases both its station and market selections on the personalities available in a particular area.

In general, agencies are employing local announcers on news, sports, interview, weather, cooking, and kid shows (see box for Norman, Craig & Kummel survey of local live talent) and commercials cover a wide range of techniques from all-live to live-and-film, live-and-slides, etc. on the program side, many local shows are, of course, a combination of live and film, with a local personality serving as "host" for a cartoon, comedy, news, or feature presentation. These hosts, or MC's have provided exceptionally strong salesmen, say agency observers.

From the agency viewpoint, there are obviously many objections to the live-local production of commercials. Not only is there the added cost of preparation, traveling and supervision, but agencies in general fear that many stations cannot be trusted to do a thorough and accurate preparation job.

Balancing off these reservations are not only proven sales performances at the local level, but also certain new technical developments which may easily increase the use of local live performers in the near future.

One of these of course is videotape which will allow stations to record national commercials with local personalities, and make them available for checking and editing. Another is the increasing use of TelePrompter, TelePro, and other mechanical and electrical devices which aid in insuring accuracy. At present, 135 tv stations have TelePrompter equipment.

Agency men interviewed by SPONSOR are almost unanimously agreed that popular local personalities can be, for certain products, far more effective than film. They say, "there are some big ifs and problems. But if you can lick these, you do get stronger selling with the local live personalities." ▼

## LIVE TALENT AVAILABLE ON LOCAL TV

Norman, Craig & Kummel recently surveyed all U. S. tv stations on their live programing. A healthy 63% of stations answered, and these are the results:

**QUESTION:** What proportion of your air time is devoted to local live programing?

**ANSWER:** 6-15% of schedules.....61% of stations  
15-25% of schedules.....24% of stations  
25-35% of schedules..... 5% of stations

**QUESTION:** What proportion of commercials on these shows are live?

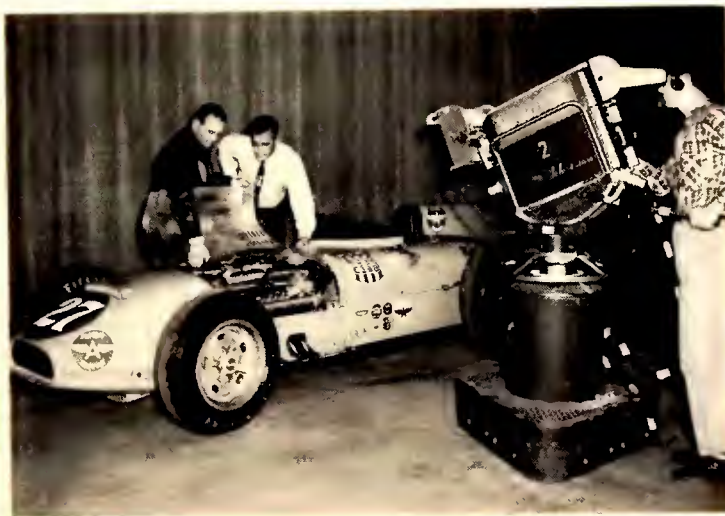
**ANSWER:** 74% of commercials on kitchen shows  
53% of commercials on news and sports shows  
74% of commercials on interview and panel shows  
54% of commercials on film programs with live hosts

**QUESTION:** How many live "personalities" do you have?

**ANSWER:** 95% of stations said "three or more"  
62% of stations said "five or more"

**QUESTION:** Which sells better—film or live commercials?

**ANSWER:** 88% of stations answering feel local personalities do a better selling job for advertisers than film.







*A moment in history and...*

# **YOU ARE THERE**

*Great events become great television as YOU ARE THERE takes viewers behind the scenes to re-create history's most drama-charged pages.*

*The final hours of Joan of Arc; the Boston Tea Party; the first flight of the Wright Brothers; Lou Gehrig's farewell to baseball; the death of Dillinger...you are there as these and 34 more "headline stories" are re-created in present tense, as half-hour television news specials.*

*Combining the sweep of history with the excitement of on-the-spot television coverage, and narrated by CBS Newsman Walter Cronkite, YOU ARE THERE, a Peabody Award-winner, is distinguished, different entertainment for all audiences, all markets.*

*"...the best film programs for all stations"* **CBS FILMS** 

*Offices in New York, Chicago, Los Angeles, Detroit, Boston,  
San Francisco, St. Louis, Dallas, Atlanta. Canada: S.W. Caldwell, Ltd.*

# What is the effectiveness of personality-delivered

With more emphasis placed on believability in commercials, ad and station men discuss the merits of live personality vs. e.t. messages.

**Myron A. Mahler**, vice pres. & creative dir. for air media, Emil Mogul Co., Inc.



*What's the sales target?*

SPONSOR's either-or query points up a valuable lesson which may not have been intended. It's that you can't be dogmatic about advertising creation. Advertising is a dynamic, ever-changing means of communication which is antithetical to fixed positions, which defies hard-and-fast rules.

In thinking about the answer to the question posed, I couldn't help but see in it complete vindication of this agency's no-pat-formula credo of advertising creation.

It's obvious from these observations that no categorical, yes-or-no reply will be made by me. Personalities vs. e.t.'s? It all depends. What's the sales target? What are you trying to accomplish? Who would be the personalities, if you choose this method? What's the media strategy — spots, programs, participations? What's the size of the budget? What's the audience composition you're shooting for? What's the product or service?

These and similar questions have to be answered before you select the creative technique. And are these two your only alternatives for a radio campaign? Are they mutually exclusive?

The answer to the latter query is that they're not. We've used personalities when conditions and goals warranted them. We've used e.t.'s. And we've used a combination of the two.

There's no doubt that a good case can be made for the use of personalities in delivering commercials—provided, again, that their use best serves your objectives. Program personalities are alive, warm, human. They have local followings. They add to credibility and confidence in the product. They place your message in the mood of the program, enhancing receptivity.

On the other hand, you can often do with e.t.'s things that would be impossible delivered live. You can develop, with e.t.'s, new ways of attracting attention and delivering your message. You can create interesting sound effects, catchy jingles, novel dialogue-mono-logue combinations.

An interesting example of how the nature of the product and the marketing objectives determine the commercial technique is in our current national spot campaign for Rayco Manufacturing Company. Here we're employing both e.t.'s and live copy. E.t. was chosen for Rayco's new line of auto mufflers so that we could take full advantage of sound effects to emphasize the product's selling points. Live copy, for delivery by personalities and announcers, was selected for the long-established Rayco auto seat covers. Both methods, thus, are used in the same campaign, with e.t. alternating often with live copy on the same program or on different days of that program.

On the other hand, we decided upon e.t.'s for National Shoes, Inc. (broadcast up to 942 times a week on 50 stations) to enable us to put on exciting, different commercials in the form of one-minute "musical revues"—each containing four different musical themes, with spoken bridges connecting the themes.

Finally, we've had several occasions when the best technique, we felt, was a combination of e.t. and live commercial, delivered either by a personality or an announcer.

An example of such a combination

is our recently-created commercial for Ronzoni macaroni and spaghetti products. This consisted of an Italian-language lesson on e.t. being taught to a live announcer. This innovation proved quite effective.

Personalities? E.t.'s? Both?

As I said, it all depends!

**Harry Mooradian**, gen. sales mgr., KGBT, Harlingen, Texas



*The commercial should fit the program*

The very fact that we have this particular topic of discussion, proves that radio is flexible. We have found that a healthy combination of personality-delivered commercials with transcribed announcements or a combination of both gives greater flexibility than any other media in our market. Only radio is as flexible. In its sister broadcast area of television, very little personality-delivered commercials are used with the possible exception of women's shows, cooking and/or children's programs.

Certainly no other media can give the warmth and human touch of a commercial delivered by a station personality. As far as transcriptions are concerned, it is to be said that they are a steady, continuous diet which motivates the listener.

Obviously, the repetition of the same e.t. or series of e.t.'s built around the same copy angle has a marked advantage over a personality type announcement, in which the personality might vary somewhat and stray from the true intent of the message.

On the other hand, personality commercials can fit the mood of a particular segment of programing. They can



# Commercials versus e.t.'s?

also be related to day-to-day local market situations, such as the weather and local news events. This extra human touch on the part of an accepted local personality can give the advertiser a plus that he cannot possibly obtain by the use of his transcriptions alone.

In the Rio Grande Valley of Texas, where we have a large segment of Spanish speaking population, we have found that the on-the-air personality commercials have particularly strong effects. The Spanish speaking people literally idolize our Spanish disc jockeys. Indeed, they are stars in their own right on the air, and are accepted as leading citizens of this community. Because of this obvious advantage, which has been built into our personalities through the years, a simple word or sentence by our disc jockeys on behalf of a product often leads to overwhelming success far and above that normally expected.

Obviously for these reasons we highly recommend and frequently use our Spanish language disc jockeys whenever we can persuade the national or local advertiser to do so. The beautiful and outstanding fact about all of this is another reason why radio in our market is very much on the upswing. Radio will sell at any time of the day or night, in the manner best suited for any situation.

**Lyell Bremser**, vice pres. & gen. mgr.,  
KFAB, Omaha, Nebraska



*There's no  
substitute  
for the  
real thing*

To me the difference in the effectiveness of commercials delivered by personalities as against e.t. commercials often times depends on the products

being sold. Certain products can be sold by a personality better than any tape. And certain products demand a commercial by a station personality.

There is no case that I know of, however, where a better job cannot be done by a personality than by a tape recording. If there is to be any guts in radio the guts have got to come from personalities that are believable. These in turn, supplemented by a proper programing concept on the part of the station, create a character for the station in the minds of the listeners which is believable and which makes them feel they can depend on the station and what the station represents.

A station that can, over a period of time, pin-point numerous direct sales results from its listeners must automatically be the kind of a station the listener believes in. And these direct sales results are for the most part delivered by the station's own personalities which over a period of time have won the confidence of its audience.

And the station that has these personalities—the station whose believability has become an accepted fact to its audience and whose personalities have reached the status of tried and trusted friends provides a bonus for the e.t. commercials just by being presented within the framework of the personality's program. When an e.t. commercial is presented on a well known personality's program, it gains the added value of having been indirectly recommended by the personality.

The "you are there" feeling that an individual personality can give to the product's believability is hard to duplicate via the recorded commercial. The personal inflections and references by a station's personality to a product commercial is an intrinsic part of the overall acceptability of such a commercial by the audience.

To coin a cliché—but a cliché which gives a short and sweet answer to the question I can just say "There is still no substitute for the real thing."



In Denver, IMPACT in programming and commercial presentation assures KOSI advertisers a "cosy lead" in Denver sales.

Every day more and more families are tuning to KOSI for music, news, and features with universal appeal. Talk to your Petry Man about the most dynamic selling force in Denver—radio station KOSI!

**KOSI**

5000 Watts  
Denver is  
KOSI-land!

Give a "whistle" for your Petry Man

WGVM—Greenville, Miss.  
KOBV in San Francisco

Mid-America Broadcasting Co.

**NOW  
AVAILABLE!**

Brochure Containing  
COMPLETE DETAILS OF  
WVET'S EXCLUSIVE,  
PHENOMENALLY  
SUCCESSFUL TOP VALUE  
STAMP PROMOTION  
PROGRAM

For Information

Contact: **BILL SCHUBERT**

**WVET  
RADIO**

ONLY Station In The Nation  
That Gives TOP VALUE Stamps!

17 CLINTON AVE. SO.  
ROCHESTER 4, N. Y.

## SPOT RADIO CAMPAIGN

(Cont'd from page 37)

multiple products where other agencies may be involved, Jones and Fetzer know where certain clients may be working on a 260-time rate, and take that into consideration when collecting and compiling list of availabilities.

In the case of the White Owl commercial, Jones and Fetzer began calling reps representing stations in every market requested by the client. As the avails came in, they were compiled into folders, one for each market. Within a week's time, the sheath of folders had

grown into a stack. Each contained the following information:

- The complete list of stations in the specific market.
- The approximate budget for the market.
- The starting and ending date of the campaign.
- Details on the desired audience, with additional marketing data.
- Complete list of all availabilities, with details of all package plans.

Jones, who has headed up the spot broadcast coordination unit since its inception, points out that while his division functions as a fact-gathering

service which eliminates duplication of effort, it does not mean that Y&R's media buyers are not available to reps. Any rep can ask to see any media buyer any time he wishes, and can inform the buyer personally of new package plans, a change in market coverage, or on other facts which the rep thinks the media buyer should know.

Finally, when the folder for each market is complete, Jones turns them over to Viscardi—usually in batches of five or 10 so as not to overload the media buyer. In addition, Jones passes on any pertinent information and suggestions—i.e., a station in a given market has moved from sixth to second, or the client is working on the 260-time rate on a station in another market.

One rule that Jones insists on is that the list of availabilities be complete, so that every media buyer has all the necessary information to make his decisions. The reason, Jones explains, is that many buyers prefer to take the lists of availabilities home and study them away from the distractions of the office; thus there is added reason for seeing that the availabilities are complete, since the media buyer working at home has no way to get the data.

Now, armed with stacks of folders, White Owl buyer Tom Viscardi begins to make his decisions. He is helped by Al Ward, assistant media buyer for White Owl (every media buyer at Y&R has an assistant buyer). Over a period of a week, Viscardi studies, evaluates, chooses the best station, and the best slots for the White Owl spot.

As Viscardi makes his decisions, Ward begins the long process of phoning the reps with the order. Occasionally the actual ordering is done by the spot radio/tv coordination unit—usually when the list of selected stations is quite long.

For example, in Boston, Viscardi decided to buy time for White Owl on a total of nine stations: WBZ, WCOP, WEEL, WEZE, WHDH, WILD, WMEX, WNAC, and WORL. To order the time, Ward called the station's reps. They, in turn, called their stations, placed the orders, and the same day a confirmation form was on its way back.

At this writing, the buying is still going on, and the White Owl campaign is beginning to gain momentum. By the end of this month, millions of men in at least 25 major markets will know of White Owl's big promotion—thanks to the efficiency of Y&R, the busy reps, and the impact of spot radio.

## YOUR BUSINESS WILL BE UP if you read SPONSOR's 12th annual FALL FACTS BASICS

38 pages on Marketing with 15 pages of BASICS charts  
86 pages on Radio with 15 pages of BASICS charts  
78 pages on Television with 18 pages of BASICS charts  
17 pages on Film with four pages of BASICS charts

### Reprints of popular BASICS charts sections:

16 pages on Marketing	1 to 9	35 cents each
16 pages on Radio	10 to 49	25 cents each
24 pages on Tv and Film	50 to 99	20 cents each
	100 to 499	15 cents each
	500 to 999	12½ cents each
	1,000 or more	10 cents each

Prices include postage

Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.

Please send me the following reprints:

Check or cash enclosed Bill me

Section	Quantity desired	Unit price	Total amount
Marketing			
Radio			
Television-Film			
Full copy of Fall Facts BASICS—\$1			
Name		Company	
Address			



# From Caesars Head Mountain, S.C.

## WFBC-TV..

### AMONG THE

## A GIANT

### SOUTH'S GREAT MARKETS



### WFBC-TV

Population 2,783,100  
Incomes \$3,163,844,000.  
Retail Sales \$2,337,504,000.  
Television Homes 523,830

*The Giant of Southern Skies*

CAESARS  
HEAD

### Atlanta, Ga.

Population 2,275,900  
Incomes \$3,419,821,000.  
Retail Sales \$2,466,048,000.

### New Orleans, La.

Population 1,285,800  
Incomes \$1,582,024,000.  
Retail Sales \$1,134,440,000.

### Jacksonville, Fla.

Population 1,053,800  
Incomes \$1,436,034,000.  
Retail Sales \$1,229,777,000.

### Birmingham, Ala.

Population 2,219,100  
Incomes \$2,681,335,000.  
Retail Sales \$1,766,249,000.

### Miami, Fla.

Population 1,305,100  
Incomes \$2,441,693,000.  
Retail Sales \$2,243,761,000.

### DOMINANT IN GREENVILLE, SPARTANBURG & ASHEVILLE

Here's the new WFBC-TV market . . . with an increase of 48% in coverage area. Figures shown for Population, Incomes and Retail Sales for WFBC-TV are within its 100 UV/M contour (average radius approximately 100 miles). All other markets are measured within a 100-mile radius. WFBC-TV now dominates 3 metropolitan areas, Greenville and Spartanburg, S. C., and Asheville, N. C., and is truly "The Giant of Southern Skies."

Ask For Facts About The New WFBC-TV MARKET. Call or write the station or WEED for additional information about WFBC-TV's great 4-state market in the Southeast.



Channel 4

## WFBC-TV

GREENVILLE, S. C.

NBC NETWORK

MAXIMUM HEIGHT—2,000 ft. above average terrain, and 3,978 ft. above sea level.

MAXIMUM POWER—100 kilowatts.

TRANSMITTER SITE — Caesars Head Mtn., S. C.

Population, Incomes and Sales Data from SALES MANAGEMENT, 1958. WFBC-TV's T. V. Homes from Nielsen No. 3.

# RADIO RESULTS

## SUPERMARKET

SPONSOR: Big Y Market

AGENCY: Direct

**Capsule case history:** The Big Y Market, a supermarket in Eugene, Ore., has become one of the leading stores in the community since it began sponsorship of *The Big Wheel From The Big Y* program on KORE, Monday through Friday, 3 to 3:30 p.m., and on Saturdays, 9:30 to 10 a.m. The show is a direct remote from the supermarket with several gimmick features. A large wheel with 24 numbers is mounted on the wall beside KORE's remote console. Twice during the program, a question is asked about the price of some special value in the store. The winner is the first person to call in with the answer and the wheel is spun to determine what the person wins, ranging from potato chips to more expensive market merchandise. In addition, there is a jackpot and other contest gimmicks which build in value from day to day. The Big Y management attributes its growth to this program, which brings in a large number of buying spectators every day from its own community and others.

KORE, Eugene, Ore.

Program

## BANKING

SPONSOR: Talman Federal Saving & Loan Assn. AGENCY: Direct

**Capsule case history:** In 1957, Talman Federal Savings and Loan Assn. of Chicago began its sponsorship of WFMT's Early Morning Program, 6:30 to 9 a.m., Monday to Friday. WFMT, an fm station, devotes its schedule entirely to cultural entertainment, and the morning broadcast is a "wake-up" program of classical music, plus news, weather and time reports and a listing of the day's cultural events. Talman's v.p. and ad mgr., Jonathan Pugh, felt that the station's programming attracted an audience which "was more than ordinarily productive and which saved more." Talman used only three minutes of commercial announcements per hour, quiet-spoken 'capsule essays' which described the operations of the association. Results: the number and size of new savings accounts traceable to the program accounted for a considerable share of Talman's growth in the last year, now ninth largest in Chicago. Talman has now renewed for three years, one of the longest term contracts in radio.

WFMT, Chicago

Program

## GARDEN EQUIPMENT

SPONSOR: Fortuna Hardware

AGENCY: Direct

**Capsule case history:** Fortuna Hardware, Fortuna, Calif., decided to try a special promotion to hypo sales, an outdoor lawn and garden party to demonstrate power mowers and garden tillers made by the Homko and Lawn Boy companies. The advertisers felt that the promotion could be best handled by KINS in Eureka. A saturation schedule of 40 announcements during the week prior to the party was purchased. All announcements were two-voice with fanfares, parade-type musical introductions. On the day of the event, KINS broadcast from the park 11 to 11:30 a.m., describing the demonstrations, interviewing representatives from Fortuna Hardware and the mower companies, guests, and broadcasting the band music by the eight county school bands which had been assembled. "The results of KINS advertising were an attendance of 1,000 and a sale of 20 power mowers and two tillers," said Jim Loudon of Fortuna Hardware, "making it one of our most successful promotions."

KINS, Eureka, Calif.

Announcements and program

## TRANSPORTATION

SPONSOR: Trans-Canada Airlines (TCA)

AGENCY: Direct

**Capsule case history:** Every year WGAR promotes the Canadian National Exhibition and on the opening day does a remote broadcast from the exhibition in Toronto, giving listeners a description of the parade. TCA bought a few spots each year to tie-in with the promotion, but wondered as to its effectiveness. This year, they decided a good way to determine its value would be to send a special flight to Toronto and to have Tom Armstrong plug it on his WGAR morning show, 5:30 to 9 a.m. Since the cost of the one-day round-trip ticket and the seats to the grandstand show totaled \$40.95, TCA doubted that there would be much response. On 31 July, Armstrong made *one* announcement and within a few hours TCA asked that no future announcements he made—they had completely sold out the 30-seat flight. Ramsay McGregor of TCA in Cleveland said: "We have a new respect for radio and especially WGAR. This fast sell-out of a luxury trip proved the pulling power of radio."

WGAR, Cleveland

Announcements





**Q:**

**when you first turn on the radio,  
what station do you tune to?**

**A:**

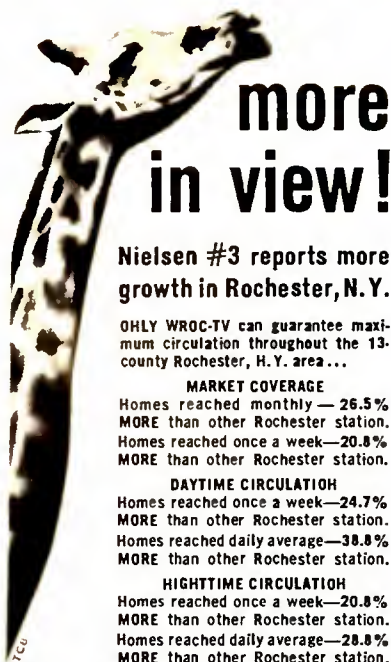
*WWDC, said 17.9% of Washingtonians to whom PULSE popped the question. Our closest competition was almost two percentage points away.*

This is only one of many facets of WWDC leadership in the Washington, D. C., metropolitan area, brought out in a special qualitative survey conducted by PULSE. For the full report, write WWDC or ask your Blair man for a copy of "Personality Profile of a Radio Station." It's well worth the reading.

**WWDC** *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

*There's lots of exciting news in Jacksonville, Fla., too—where WWDC-owned Radio Station WMBR is changing listening habits overnight. CBS Spot Sales has the story.*



## more in view!

**Nielsen #3 reports more growth in Rochester, N. Y.**

ONLY WROC-TV can guarantee maximum circulation throughout the 13-county Rochester, N. Y. area...

**MARKET COVERAGE**  
Homes reached monthly—26.5%  
MORE than other Rochester station.  
Homes reached once a week—20.8%  
MORE than other Rochester station.

**DAYTIME CIRCULATION**  
Homes reached once a week—24.7%  
MORE than other Rochester station.  
Homes reached daily average—38.8%  
MORE than other Rochester station.

**NIGHTTIME CIRCULATION**  
Homes reached once a week—20.8%  
MORE than other Rochester station.  
Homes reached daily average—28.8%  
MORE than other Rochester station.

Represented Nationally by Peters, Griffin and Woodward  
Sources: Sales Management '58, Nielsen #3, Spring '58

**WROC-TV** NBC-ABC CHANHEL 5  
ROCHESTER, NEW YORK

**A TRANSCONTINENT STATION**  
WROC-TV, Rochester, N. Y. - WSVN, WSVN-TV, Harrisburg, Va.  
WGR, WGR-TV, Buffalo - WNEP-TV, Scranton, Wilkes Barre

**FIGURES  
DON'T  
LIE!**

**WREN Delivers For**

**26c  
LESS**

**PER  
1000 HOMES**

Take the average metropolitan audience ratings of all four Topeka stations. Project those ratings against the Radio Homes Served (Nielsen). WREN's cost-per-thousand is only \$1.00... 26c less than its nearest competitor! And WREN's all-family programming delivers you a better quality audience, too. Check with George P. Hollingbery.

**WREN**  
5000 WATTS • TOPEKA, KANSAS

## FROZEN RAVIOLI

(Cont'd from page 45)

use the same copy that is used in New York, explains Leo Greenland, "because we're always telling the same quality-convenience story which has basic appeal to housewives everywhere." Greenland, now president of Smith Greenland, N. Y., has handled the Roman account for seven years.

Where possible, morning time from 7:30 to 11:30 is preferred, and the majority of spots run during that segment. Some afternoon time is being used, though, and even late-night spots have been effective when selectively used, the company reports.

Radio is a 52-week proposition with Roman. Campaigns are run on 13-week bases. There are three strong campaigns during the year, and what Greenland terms a "holding action" during the summer.

The current campaign for ravioli is comprised of eight transcribed 60's. They are parodies of elements of various radio and tv shows. Opening with music, there next follows an announcer-m.c. asking, "What is your vocation?" All of the interviewees are Roman "employees."

The spots are run in rotation. Each "employee", in talking about his job, spends considerable time emphasizing the importance of his job, thereby providing a lengthy discussion of various manufacturing quality controls that would otherwise be considered too obscure for mention. In addition to these specific quality "check points," general benefits, such as economy and ease of preparation, are made in each of the eight spots.

Backed by intensive radio of this nature, Roman sales have shown a more than satisfying growth over the past 10 years. The company was begun by Joe Settineri and his brother, Cy (now secretary-treasurer) in 1947. Sales gross that first year was about \$10,000. Although the company will not release actual sales figures currently, Settineri admits to a gross "in the middle seven figures."

Roman ranks as a staunch supporter of radio, by virtue of consistent use throughout the past decade. "We have found that radio has the ability to get to housewives consistently and at low cost," Greenland explains.

For about seven years, the Roman campaigns were done live, using estab-

lished station personalities. The current series of humorous e.t.'s deliver a plus, since the same personalities often "kid" the spots before and after.

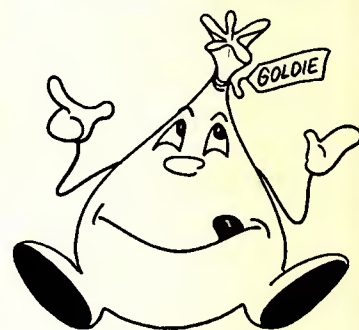
A strong merchandising effort backs up each of the three major campaigns each year. For the current effort, for instance, each Roman salesman received a sales kit containing the complete advertising story, pictures of the personalities on whose shows the spots would run, and coverage maps, showing station coverage for each section of the city. These coverage maps are an absolute answer, Greenland says, to a retailer who wonders if radio reaches his customers.

In addition every major buyer, chain or independent, gets a letter from each station, telling him what market it reaches, its over-all coverage, and a synopsis of its sales story, in terms of audience and buying power.

"One of the interesting things we've learned about using radio," Greenland notes, "is that on a long-term basis, the effectiveness increases tremendously after a period of several cycles."

There's no reason to suppose that Roman will not continue to take advantage of increasing effectiveness. ✓

## IT'S A FACT



**FIRST IN RATINGS**  
SERVING NO. CALIFORNIA  
FROM CHICO

**FULL POWER—FULL COVERAGE**  
**A NIELSEN SURVEY MARKET**

**KHSL-TV**  
**CHANNEL 12**  
THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA

CBS and ABC Affiliate

Represented nationally by Avery-Knodel, Inc.  
San Francisco Representative  
George Rasmussen, National Sales Manager  
Central Tower



# Henrietta sees **Red**

*and puts a \$1,000,000 film library to work!*

Timebuyer Henrietta Hickenlooper picks WJAR-TV because WJAR-TV has a corner on quality feature films in the Providence market — the cream of the crop from 20th Century Fox, Warner Brothers, Selznick, MGM, RKO, Columbia, United Artists!



*In the PROVIDENCE MARKET*

## **WJAR-TV**

*is cock-of-the-walk  
in news coverage!*

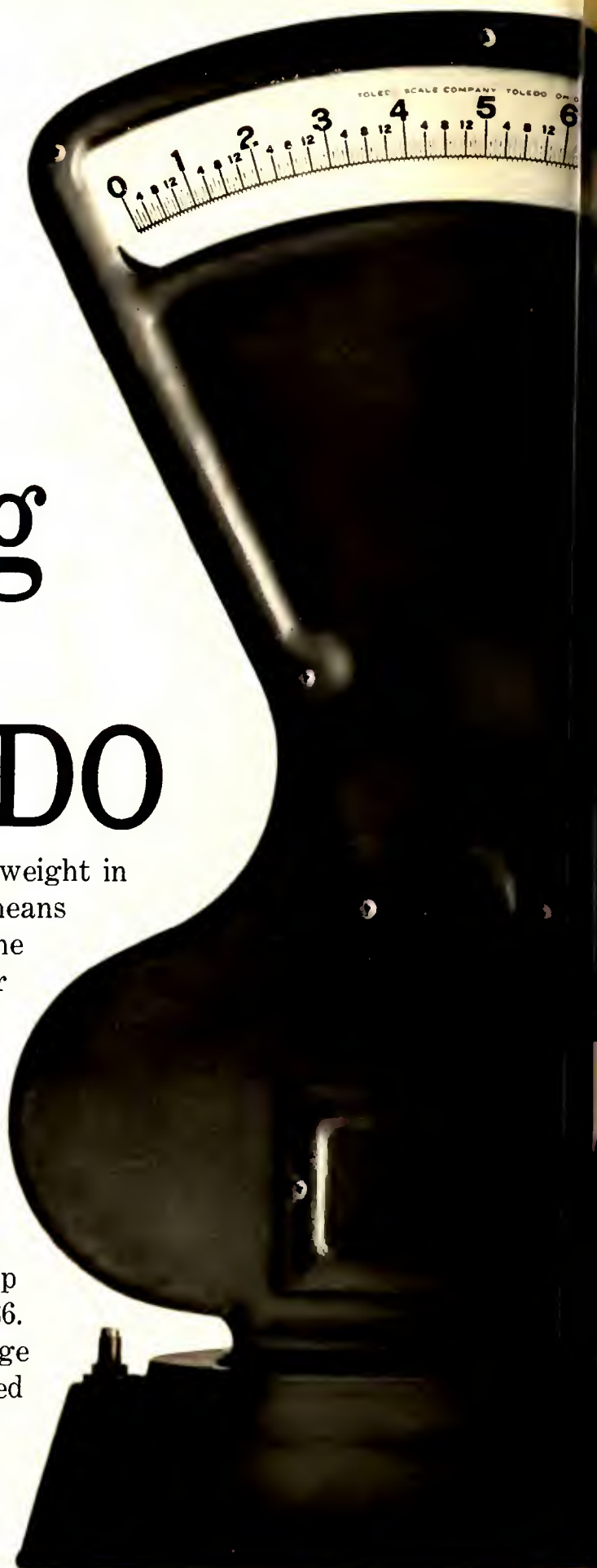


CHANNEL 10 • PROVIDENCE, R.I. • NBC•ABC • REPRESENTED BY EDWARD PETRY & CO., INC.

# We're weighing in in TOLEDO

ABC Television's adding still more weight in Ohio! Now we're in Toledo—which means we have *seven*\* live affiliates in the Buckeye State alone. Sunday, October 26, is the day we'll be officially opening WSPD, Channel 13. With the addition of Toledo, ABC-TV advertisers will be reaching another 330,300 homes...in a booming market with an effective buying income of over one billion dollars. It raises ABC Television's total line-up of major affiliates to a spanking 86. And gives the network 85.2% coverage of the U.S.—94.9% if you count delayed broadcasts. Let ABC-TV throw its weight behind your product!

\*Akron, Cincinnati, Cleveland, Columbus, Dayton, Toledo, Youngstown.







You get them at the  
**GET AGE** on *abc-tv*



# 9 OUT OF 10 POST '48

## IN MOVIELAND GROUP'S ALL STAR LINE-UP

Post '48...that's the key to the high ratings A.A.P.'s Movieland Group is scoring in market after market. You get 81 top pictures, all sure hits, from such major studios as RKO, 20th Century-Fox, UA, Universal, Korda and others. Featured are such big league stars as Ginger Rogers, Lilli Palmer, Bette Davis, Paulette Goddard, Rex Harrison, Joseph Cotten, Orson Welles. This popular, saleable package of great new pictures is first run in many areas. Put them to work for you.

For full details, write, wire, phone:

# c.i.c.p.

Distributors for Associated Artists:  
345 Madison Ave., Murray Hill 6 2323  
75 E. Wacker Dr., Dearborn 2 2030  
1511 Bryan St., Riverside 7 8553  
9110 Sunset Blvd., CRestview 6 5886

Prices for individual pictures on request

Prodo  
NEV OR  
CHI GO  
DAL S  
LOS ANGELES



# FILM-SCOPE

18 OCTOBER 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

The business upturn may be inspiring bolder investments by advertisers in buying the whole show instead of just alternate week.

This year, new shows like CBS Films' Colonel Flack are bought by single, full sponsors in 80% of all markets. Compare this to last season, when alternate sponsorship and even station sales on new properties were rampant.

Videotape's 50% savings in production costs is appealing to stations who need good but economical programing to carry spots.

Divorce Court, originated by KTTV, is distributed by Guild Films' Syndi-Tape division and has already been picked up in New York, Boston, San Francisco, Seattle, Providence and other cities.

A regional campaign delivers much more impact when it's solidly tied into local promotion. For example:

Hood Dairies of New England, after trying personal appearances of stars of 26 Men last year, will use a local contest developed by Kenyon and Eckhardt.

This winter, families in five key cities will win vacations in Phoenix, Arizona — production center of the show and winter camp of the Boston Red Sox. Winners will appear in film clips to be shown in their home area.

This week admen were wondering whether Amoco's proposed buy of a syndicated show to replace a network program would touch off a chain reaction.

Amoco, which formerly sponsored Person to Person, is probably switching to CBS Films' "U. S. Border Patrol" in 59 cities, after some use of syndication in spot markets and the Frank Leahy show in New England.

Amoco's agency is Joseph Katz. Coincidentally, The Katz Agency, station representatives, have been pitching the values of syndication over network for some months in an elaborate presentation.

The ratings career of two recent syndicated shows suggests that the re-run cycle can be the most profitable part of a 52-week contract.

Here are Gray Ghost ratings which point to repeat ratings which were higher than premiere ratings, even though the repeats were during the summer:

CITY	REPEAT RATINGS	PREMIERE RATINGS
Buffalo	19.5	15.5
Washington	17.7	14.4
Chicago	9.6	6.0

But note that re-run ratings can be even higher when the 13-week repeat cycle falls in the winter, as shown by this comparison for Silent Service.

CITY	REPEAT RATINGS	PREMIERE RATINGS
Boston	25.5	10.1
Chicago	23.0	15.3
Cleveland	26.9	17.1

# MARKETING WEEK

18 OCTOBER 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

Westinghouse's slam-bang "Fiesta of Values," kicked off by its first Lucille Ball-Desi Arnaz show, starts, ironically, with a shortage of year-end models.

The shortage, according to Chris J. Witting, Westinghouse v.p. and general manager of the Consumer Products Group, is a combination of two factors:

- Cautious scheduling on production.
- An upswing in consumer buying.

Witting expects the upswing to continue, an expectation based on talks to a few thousand retailers by 100 Westinghouse executives who visited them week before last.

He said retailers were looking forward to their best quarter in two years and some even spoke of their best quarter ever.

While there was strong retail support behind "Fiesta of Values," it is understood that a substantial proportion of the display pieces were hung up only because some Westinghouse men themselves pitched in and did the job.

Reynolds Metals has started promoting its heavy ABC TV schedule to the trade.

Salesmen are currently visiting store buyers with a visual gimmick to make sure the chains (1) are aware of the video ad support behind Reynolds Wrap and (2) keep the firm in mind when scheduling in-store promotions.

The gimmick is a simulated tv set with 14 presentation cards which the salesman displays in the set as he unfolds his story. A toy covered wagon, which caps the presentation and promotes Walt Disney Presents, is left with the buyer to take home to the kids. (In addition to the Disney show, Reynolds is sponsoring All Star Golf on Saturdays and has bought into Operation Daybreak.)

Having its own salesmen, Reynolds is in a particularly good position to make hay with trade promotions of this sort. Alcoa and Kaiser distribute aluminum wrap through brokers. With a large volume in aluminum wrap (its market share is about 60%), Reynolds can take advantage of the economies inherent in a company sales force.

Here's a fact to watch out for in analyzing tv audience composition figures.

While it's often been pointed out that there are usually more women than men watching tv at night, it's seldom pointed out that there are more women than men in the first place.

The number of women over 18 last year (civilian population as of 1 July) came to 57.2 million, while men in the same age bracket totaled 51.9 million.

(Nature's mysterious balancing mechanism continues to operate, however. The number of males per 100 females, as of the same date, was 104 for persons under 15 and 102 for persons between 15 and 24.)

A lot can be done with audience composition figures to make them more usable for marketing purposes, says SSCB's Dick Dunne.

Dunne recently completed a job in which Nielsen audience comp figures were converted into the actual number of men, women, teen-agers and children (4 through 11) reached on both radio and tv.

Calculations involved setting up a population base for each of the four audience segments. This permits the client to get a quick idea of the percent of each audience segment reached.

Detailed tabulations were made of tuning by hours during the day and half hours at night.



# WASHINGTON WEEK

18 OCTOBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

The FCC was scheduled to close the record on the Miami channel 10 case this week.

The precedent-setting case was to move thereafter to the brief-filing and oral argument stages. Special hearing examiner Horace Stern has already promised a final decision by Christmas.

Meanwhile, former FCC Commissioner Richard A. Mack, indicated for alleged bribe-taking in connection with his vote in the case, was given a delay until 7 November for arraignment. He was reported "physically and emotionally ill."

The FCC rehearing of the Miami channel 10 case at the direction of the Appeals Court continues to assume greater and greater importance as a precedent-setter.

The Harris House Commerce Legislative Oversight subcommittee, which can however change direction with lightning speed, now seems content to allow the FCC to carry the ball on probes of tv cases.

Granting that the subcommittee and the FCC both continue along present paths, the Miami channel 10 rehearing will set a pattern for rehandling of all contested cases about which serious allegations were dug up by the Harris group.

If the final decision should be to permit the original Miami channel 10 grant to National Airlines subsidiary Public Service Television go without challenge, it is hardly likely there would be license cancellations in other cases. If the final decision is for cancellation, it is hard to see how other licenses can fail to go under via the same route.

For confirmed gamblers, incidentally, the odds are prohibitively high that Public Service will lose its license for alleged improper approaches to then-Commissioner Mack.

Judge Stern is considered a sure bet to outlaw both Public Service and losing applicant Col. A. Frank Katzentine from the battle for the channel, and possibly even North Dade Video, another losing applicant in the original contest.

Observers doubt that the FCC will find itself able to overrule Stern, even if the commissioners wish to do so.

They point out that a good deal of effort was expended to get a special hearing examiner of the stature of Stern, retired Pennsylvania Supreme Court chief justice. They add that, with such effort already on the record, the FCC would hesitate to overrule.

The Federal Trade Commission has issued a nine-point guide to its staff as the opening gun in its new war against advertising of ersatz bargain prices.

Its own report FTC says: "Battle lines were drawn today by the Federal Trade Commission in its war on trickery in price advertising."

This FTC language reflects the gravity with which the Commission regards its new crusade. The FTC also says it has enlisted the aid of civic organizations, the Better Business Bureaus and the Advertising Federation of America.

The guide says sellers must not represent or imply they are offering a reduced price, unless the reduction applies to the specific article, rather than "similar or comparable merchandise. And savings must be from "usual and customary" retail prices in the trade area.

Other parts of the guide merely amplify, with admonitions about such things as two-for-one sales, "factory" or "wholesale" prices, pre-ticketing with fictitious prices.

# SPONSOR HEARS

18 OCTOBER 1958  
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SPONSOR PUBLICATIONS INC.

**Radio stations, especially in the Southwest, are in love with identification and other promotional jingles. But writers are a stumbling block.**

**A good point of inquiry for interested candidates is Dallas.**

**ABC TV has set a new high for promotion spending on a single show. It's committed for \$400,000 worth of newsprint and other ballyhoo on Disney Presents during the 1958-59 season.**

**NBC TV apparently is overlooking an old vaudeville precept: Make sure to balance your bill with the right assortment of men and women.**

**There isn't a woman starred in the entire schedule on Wednesday nights. In fact, ABC TV that night has a monopoly of them—Donna Reed, Patti Page, and Harriet Nelson.**

**Tv's ability to impel women to order by phone or mail has caused the quality foundation and bra business to have some qualms about the medium.**

**The problem: Women have a tendency to order foundation garments two sizes too small and bras two sizes too big. The result is a ratio of returns that cuts too deeply into the over-all profits of the retailer. He'd rather have them come in for a fitting.**

**The big item of speculation across Chicago luncheon tables this week involves pioneer station and network executive, H. Les'ie Atlass.**

**The theme: He will retire from CBS in a year; and—as one who'd never be content with retirement, forced or otherwise—he's among those who have been bidding for some of the surplus NBC space in the Merchandise Mart.**

**Here's a tip for the newer generation of station people who come to New York to make the rounds of the agencies:**

**Timebuyers like meeting new faces; but because of the pressure of time and work they'd prefer only 1) calls concerning specific campaigns in the making, and 2) a recital of facts about the station and market of help to prospective campaigns.**

**Look for some middle-management changes in one of the major drug companies in tv.**

**Sales have been slipping (particularly with a headache remedy). Resultantly the advertising and sales departments are hotly engaged in the old game of pointing figures at each other.**

**Making the situation doubly acute: The margin of profits is getting narrower for the company as a whole.**

**Here's a nostalgic sidelight on Texaco's sponsorship of the Friars' Club series of six specials on CBS TV starting in November:**

**The program cost of each of these specials is \$150,000. Compare this with what I. J. Fox (furrier) paid for the sponsorship of a Friars' Club series 20 years ago over WMCA, N. Y., and the Intercity Network: \$500.**



# "KBIG IS FOR SQUARES"

The *refreshing sound* of KBIG isn't intended to "send" Junior. But it does provide *freedom from frenzy* for "squares"...the *mature* people who can *buy* your product. Melodic popular music of today and yesterday, plus award-winning news, captures a 91% *adult* audience (Pulse, Inc.) in 234 Southern California market areas. And a campaign on KBIG averages 71% *less* cost than on stations with comparable reach. It's the most *profitable* radio coverage you can buy!

The Refreshing Sound of Radio...740kc/10,000 watts

JOHN POOLE BROADCASTING CO., INC.  
6540 Sunset Boulevard, Los Angeles 28, California • Hollywood 3-3205

National Representatives: WEED & COMPANY

Use  
Radio  
Catalina  
for all  
Southern  
California



## KBIG

© 1958 John Poole Broadcasting Co., Inc.

## ADVERTISERS

Texaco returns to network tv in November as sponsor of a series of specials—*Friars' Club*, or *The Man of the Hour*, on CBS TV.

The commitment is for two of these monthly specials this year, four during the first part of 1959 and a couple more toward the end of 1959, or a total of eight.

Program price for each special: \$150,000 gross. Texaco will also sponsor the Cotton Bowl (\$275,000 complete) on the same network and is considering additional network participation.

C&W is the agency.

The FTC ordered Liggett & Myers

to cease claims that Chesterfield has no adverse effect on the nose, throat, or accessory organs.

L&M was also ordered to stop contentions that its cigarettes soothe or relax the nerves, or are less irritating than other cigarettes.

### Campaigns:

- **John H. Dulany & Son's** fall promotion will combine a consumer sweepstakes contest with product couponing, featuring a grand prize of a year's supply of frozen foods in 53 Dulany markets. The campaign: spot tv in 14 major markets, with 60, 20 and 10-second ID's plus spot radio and print. Agency: EWR&R.

- **Transogram** starts its 13-week pre-Christmas tv spot promotion for three of its new toy products—Action

Rinkette Hockey, Quik Quiz and Paint-by-Number Mosaic Art Pictures. The campaign: One-minute filmed commercials in 90 major markets with total spots for a single station ranging up to 162 for a six-week period. Agency: Wexton Co.

- **Broadcast Canned Meats** have revamped its radio and tv commercials for its Chili. The new spots, in a stepped-up advertising campaign, will feature Goldilocks and the Three Bears.

**Edwin Ebel, General Foods** advertising v.p. has added a corporate media specialist to his staff.

The specialist: Arch Knowlton who used to be with American Homes Products in Chicago.

**Strictly personnel:** Edward A. Oels, general sales manager for Hazel Bishop, promoted to v.p. . . . **Robert C. Olney**, upped to general sales manager of National Advertising Company, a wholly-owned subsidiary of Minnesota Mining & Manufacturing Co.

# WRAP-UP

## NEWS & IDEAS

## PICTURES



**Off to the 49th State:** Dick Morrison, general sales manager of KBOX, Dallas, bids Eddie Gale adieu, as the KBOX announcer starts his trip to Juneau, Alaska. Purpose: to invite Juneau dignitaries to attend Alaska Day of the Texas State Fair, which opened 16 October



**O marks the spot** on Ranger Peak, the proposed site of KTSM-TV, El Paso antenna. Access to it will be by aerial alpine tramway

**Going up,** the new 1526 foot tower for WIS-TV, Columbia, S. C. Furman Anderson, Jr. (l), its designer, from Kline Iron and Steel and WIS-TV v.p. C. Batson, discuss plans





## AGENCIES

**Robert W. Daily**, v.p. of **McCann-Erickson**, newly arrived in Chicago from the Cleveland office, spoke at the opening meeting of the **AWRT** chapter there, on the advertising future of Chicago.

Dailey forsees Chicago as the most important city in the world, and possibly within the next 10 years, particularly as it affects the world of advertising, and he gives these reasons:

- 1) Chicago is the most advantageous distribution center in the U. S.
- 2) The city is a major market place
- 3) It has grass roots marketing guidance.
- 4) Chicago people are a thermometer of how other people throughout the nation feel.
- 5) Chicago agencies have more than doubled their billing in the past four years.

**Bryan Houston**, chairman of the

board of **Bryan Houston, Inc.**, was also in Chicago last week, addressing the 4 A's Management Session at the 4 A's 21st Annual Central Region meeting.

Said Houston: "Your public relations, over any worth-while period of time, is a function of what you do."

"Start your public relations by doing something worth talking about. Do something that is not just a response to a client request. Do something that has nothing to do with meeting a deadline; something that will broaden your own usefulness to some or all of your clients."

**Agency appointments:** **McCann-Erickson's** Cleveland office, for the **Baker Laboratories, Inc.**, Cleveland and the **Lawson Milk Co.**, Akron, with plans being formulated for a tv campaign initially only on Cleveland tv stations . . . **Compton Advertising** for the **Guaranty Trust Co.** of New York, institutional and service advertising only . . . **EWR&R**, for **Devoe &**

**Raynolds Co.** formerly with **JWT**. Billings for the paint concern: \$400,000 . . . **Ketchum, MacLeod & Grove**, for the Defense Products Group of **Westinghouse Electric Corp.** . . . **Bozell & Jacobs**, Chicago, for the **Turtle Wax-Plastone Co.**, Chicago.

**Anniversary:** **EWR&R** is starting its second year with a high note of optimism: "Billings are at the same level they were at the time of the merger, with the acquisition of 13 new accounts since mid-spring."

"New business prospects are anticipated to swell billings to nearly \$80 million by the end of 1959."

**They were named v.p.'s:** **Frederick J. Wachter**, formerly v.p. and general manager of the Chicago office of **EWR&R**, named executive v.p. and general manager of New York and Eastern Division of **EWR&R**. He is succeeded in Chicago by **Roswell Metzger** . . . **Julian P. Brodie**, named v.p. at **Lawrence C. Gumbinner**



**Extra! Extra!** **Raymond Welpott**, NBC v.p. and gen. mgr. of **WRCV-AM-TV**, Phila., participates in "Old Newsboys Day" promotion for handicapped children, and sells edition of *Inquirer* to **Alyce Thompson**, employee of **Sun Oil**



**Subtle trophy** is presented to **Starr Yelland**, announcer on **KLZ**, Denver, by the staff, dubbed "The Man Most Likely To . . ." Yelland had been complaining about never receiving an award in 18 years of announcing

**Preempted by the Series:** Disappointed fans of **Linn Sheldon**, of Cleveland **KYW-TV's** *Barnaby, Pop-eye and Friends* visit him on the set to complain about the **World Series** striking out his show this season



TH



MEL  
HARRIS

*This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television*



# MR. TELLDAILY

... who says that the public is like a small boy. "Unless I keep telling them and telling them and telling them, they go out and do nothing—for me!"

So day-in and day-out his high frequency Spot Television "Plans" are telling and telling, and selling and selling with sight, sound and demonstration—at very low costs per sales call.

Let us send you a copy of "SPOT TELEVISION COST YARDSTICKS" which will show you what it costs to use spot television's "Plans" regionally, seasonally or market-by-market.

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N.Y.C.

**WEST**  
KBOI-TV Boise 2 CBS  
KBTB Denver 9 ABC  
KGMB-TV Honolulu 9 CBS  
KMAU KHBC-TV Hawaii  
KTLA Los Angeles 5 IND  
KRON-TV San Francisco 4 NBC  
KIRO-TV Seattle-Tacoma 7 CBS

**MIDWEST**  
WHO-TV Des Moines 13 NBC  
WOC-TV Davenport 6 NBC  
WDSM-TV Duluth-Superior 6 NBC-ABC  
WDAY-TV Fargo 6 NBC-ABC  
KMBC-TV Kansas City 9 ABC  
WISC-TV Madison, Wis. 3 CBS  
WCCD-TV Minneapolis-St. Paul 4 CBS  
WMBD-TV Peoria 31 CBS

**SOUTHWEST**  
KFDM-TV Beaumont 6 CBS  
KRIS-TV Corpus Christi 6 NBC  
WBAP-TV Fort Worth-Dallas 5 NBC  
KENS-TV San Antonio 5 CBS

**EAST**  
WBZ-TV Boston 4 NBC  
WGR-TV Buffalo 2 NBC  
KYW-TV Cleveland 3 NBC  
WWJ-TV Detroit 4 NBC  
WJIM-TV Lansing 6 CBS  
WPIX New York 11 IND  
KDKA-TV Pittsburgh 2 CBS  
WROC-TV Rochester 5 NBC

**SOUTHEAST**  
WLOS-TV Asheville, Greenville, Spartanburg 13 ABC  
WCSC-TV Charleston, S. C. 5 CBS  
WIS-TV Columbia, S. C. 10 NBC  
WSVA-TV Harrisonburg, Va. 3 ALL  
WFGA-TV Jacksonville 12 NBC  
WTVJ Miami 4 CBS  
WDBJ-TV Roanoke 7 CBS

 **PETERS, GRIFFIN, WOODWARD, INC.**  
**SPOT TELEVISION**

Pioneer Station Representatives Since 1932

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO

... Everard W. Meade, appointed v.p. for tv and radio commercial development. Ogilvy, Benson & Mather ... Harry M. Jobson, to v.p. at Harris & Co., Miami ... Rudy Etchen, to the Pittsburgh office of EWR&R as v.p. in charge of new business development.

**Other personnel shifts:** Florence Small, tradepaper agency editor for the past 12 years, has set up her own public relations and advertising counselling firm—Penthouse Television Associates—at 595 Madison Avenue ... Joseph Kelnberger, Jr., assistant account executive in the drug division, Ellington & Co ... Frank Sharpe, manager of the tv traffic department. James Young, tv producer, and Sylvester Cleary, account executive, at Reach, McClinton & Co ... Payne Williams, creative writer-producer on the tv radio staff of Comstock & Co., Buffalo.

## NETWORKS

**UHF got another jolt last week:** CBS TV gave the Hartford, Conn. affiliation to WTIC-TV and an-

nounced it would shut down its own uhfer, WHCT, in that market.

CBS took on WHCT at a price of \$650,000 in 1956. NBC TV remains in the uhf field with WNBC, Hartford.

Because of the CBS switch, the possibilities are that NBC will press for affiliations with WNHC-TV, the Triangle station that feeds the Connecticut Valley and is now affiliated with ABC TV. (See Sponsorscope page for commentary.)

**The top 10 Trendex rating for the week of 1-7 October, 1958 are:**

- |                                  |      |
|----------------------------------|------|
| 1. Gunsmoke (CBS TV)             | 35.0 |
| 2. Danny Thomas (CBS TV)         | 29.3 |
| 3. Desilu Playhouse (CBS TV)     | 29.0 |
| 4. Perry Como (NBC TV)           | 28.8 |
| 5. Ann Southern (CBS TV)         | 28.6 |
| 6. Bing Crosby (ABC TV)          | 26.2 |
| 7. Wagon Train (NBC TV)          | 26.1 |
| 8. Wyatt Earp (ABC TV)           | 25.9 |
| 9. Have Gun Will Travel (CBS TV) | 25.8 |
| 10. Ed Sullivan (CBS TV)         | 25.7 |

**Tv network sales:** P&G (Compton) has signed to join Sylvania (JWT) on

ABC TV's *The Real McCoys*, beginning 1 January ... R. J. Reynolds (Esty) will be added to the list of sponsors on NBC TV's *Wagon Train* and *Northwest Passage*, for the fourth quarter of 1958.

**Daytime tv sales:** ABC TV's "Operation Daybreak" has a total of 18 advertisers with the most recent signing of Campbell Soup (See COMPARAGRAPH, 27 September, SPONSOR) ... Armour & Co. for a 52-week order with NBC TV amounting to \$2 million on *Concentration*, *It Could Be You*, *Today Is Ours*, and *Dough-Remi* ... National Biscuit Co. (K & E) becomes a participating sponsor on ABC TV's new *Uncle Al Show*, debuting today (18 October) from 11 a.m. to 12 noon.

**Network radio sales:** Allstate Insurance for 52-weeks of *Edward R. Murrow and the News* on 25 stations of the CBS Radio Pacific Network.

**Ideas at work:** Alex Reese, executive director of WFAA-TV, ABC TV affiliate in Dallas has come up with one that will give Texans a chance to see



# Leads in Fresno



KMJ-TV in the Billion-Dollar Valley of the Bees

**Leads in farm programs** — KMJ-TV's full-time farm editor has all the facilities of the Agricultural Department of the McClatchy Broadcasting Company at his disposal. He also works with McClatchy newspaper farm editors. This, coordinated with on-the-spot film coverage, results in farm programming without peer in Fresno.

KMJ-TV • FRESNO, CALIFORNIA • McClatchy Broadcasting Company • The Katz Agency, National Representative



their ABC TV shows in New York. Dubbed "TV Special Showplane," the group will be flown to New York for a five-day stint, which will include live appearance on some shows.

NBC TV began one of its biggest audience promotion contests last week, with \$25,000 in cash and twelve RCA color tv sets to be awarded to station promotion-publicity managers and station managers offering the twelve best local campaigns promoting NBC TV's daytime program line-up. Contest ends 7 November.

**Network affiliations:** NBC, with the Channel 10 Tv Corp. of Michigan, Inc., which airs 1 January . . . WIRE, Indianapolis, marked a quarter-century affiliation with NBC Radio last week. Robert Sarnoff, chairman and Joe Culligan, executive v.p. in charge of NBC Radio joined in the ceremonies by presenting WIRE with an anniversary plaque.

## FILM

The innovation of "triple exposure"—as a cumulative rating gimmick—is now being tried out in seven-station New York.

NTA Film Network is spending an estimated \$5,000 a week for time on stations competing with flagship WNTA-TV for local bolstering of these shows: *How to Marry a Millionaire* (Pall Mall through SSC&B), *This is Alice*, *Man Without a Gun* and *TV Hour of Stars* (participations in all three include A&P through Paris & Peart and Vick through BBDO and Morse.)

Rationale is this: WNTA-TV is a relatively weak spot in the network's line-up and extra exposures on both WPIX and WOR-TV on different days of the week could triple ratings. Involved is 6.5 program hours and 13 hours of additional scheduling.

Double exposure has proved successful in New York where one of the outlets was a network flagship. It's now up to ratings as to whether three exposures on the independents can be parlayed into another winning combination.

**New programing:** *Screen Gems*, which set up a new production staff under Tom Gries, director of syndicated program production, and Wallace MacDonald, director of develop-

ment, will produce *Stakeout*, based on records of the Florida Sheriffs Bureau. Two other series will be produced for syndication release in 1959.

**Sales:** ABC Films reports Canadian Broadcasting Corporation renewal for a second year of *Wyatt Earp* by Campbell Soup and Christie, Brown Bisquit . . . also fifteen additional domestic renewals of *26 Men* including Amoco on KNOE-TV, Monroe, La., and stations WLWT, Cincinnati; WSFA-TV, Montgomery; WFBC-TV, Greenville; KRFM-TV, Spokane; WKJG-TV, Ft.

Wayne; KEYT, Santa Barbara; KFRE-TV, Fresno; WEAR-TV, Pensacola; KVAL-TV, Eugene; KGW-TV, Portland, Ore.; KOMO-TV, Seattle; WLWD-TV, Dayton; WLWI, Indianapolis, and KFVS-TV, Cape Girardeau . . . Screen Gems reports sales of *Rescue 8* have reached 108 markets. Sponsors include Dallas Morning News on its own WFAA-TV; Farmer's Union in four North Dakota Markets: Bismark, Minot, Dickinson and Valley City; Val Decker Packing Co. on WLW-D, Dayton; Prince Macaroni, sold



## Perennial Favorite

During the past 28 years, Russ Cantor has starred in every talent role on WBNS Radio. His affable manner continues to charm Central Ohioans and keep sponsors contented. At 11 a.m. he gives the news—and gets a healthy 8.2 rating.

ask John Blair

**WBNS RADIO**  
CBS in COLUMBUS, OHIO

through WYAC-TV, Boston; Winn Dixie Food Stores on WAVE-TV, Louisville, Ky.; Schiff Shoe Company in Evansville, Ind., and Procino-Rossi Macaroni Company plus West End Brewing, alternate sponsors on WRGB-TV, Schenectady . . . Barry Grafman and Associates have sold Laurel and Hardy comedies to WOW-TV, Omaha, and KRNT, Des Moines . . . MCA-TV, Ltd. added sales of its Paramount features to WJW-TV, Cleveland, and WITI-TV, Milwaukee.

**Program Promotions:** Ken Tobey and Craig Hill, stars of *Whirlybirds*, made a helicopter appearance in Birmingham, Ala. for *Blue Plate Foods*. The *WBRC-TV* special event also included Duncan Renaldo of *Cisco Kid* . . . NTA Film Network stars kicked off a series of public appearances: Lori Nelson, Merry Anders and Barbara Eden of *How to Marry a Millionaire* in the midwest; next stops are New York, New England and the West Coast. Next on the 13 city tours are Patty Ann Gerity of *This is Alice*, John Conte of *TV Hour of Stars* and probably Rex Reason of *Man Without A Gun* . . . T.A.P., Inc. will release merchandising

items on *Crusader Rabbit* to stations in the next 30 days.

**Strictly personnel:** Robert Seidelman, named syndication sales director of Screen Gems, will fill the post vacated by Jerry Hyams, elected a vice president last July. Seidelman will supervise six area sales managers and a field force of 35 salesman . . . Reub Kaufman, president of Jayark Films, appointed Milton Westernman vice president in charge of the mid-western territory. Backing the new distribution company through a production alliance is Larry Harmon Productions, which named William Hebert executive vice president. . . . Irwin S. Lamm joins ABC Films as graphic research specialist . . . Wynn Lowenthal is director of publicity and promotion for Telesar Films . . . M. Peter Keane, technical director of Screen Gems, appointed a member of the board on managers of the Society of Motion Picture and Television Engineers (SMPTE), New York Division.

## TV STATIONS

**WABC-TV, New York** reports a record 49% profit increase for the third quarter, 1958, compared to the same period, 1957.

This increase, added with the first two quarters, 1958, brings the ABC TV flagship station a profit of 53% over the first nine months of 1957.

The 13 radio and tv stations owned by NBC in eight major cities will combine their resources and facilities for six weeks or more, starting this week.

Purpose: to focus public attention on America's need for more trained scientists.

The project will be dubbed "Science Calling."

**Re videotape:** WGN-TV, the videotape pioneer in Chicago tv operations, is now getting out a videotape rate card for the benefit of agencies wishing to use the ampex facilities for producing commercials and for experimenting with this relatively new tv production device.

However, a top spokesman for WGN assures SPONSOR that this can in no way be interpreted as their com-

peting with film studios for the commercial business.

**WIBW-TV, Topeka** joined with three Kansas City tv stations, plus stations in St. Joseph and Sedalia to telecast the inauguration of the University of Kansas City's new chancellor, Dr. Richard M. Drake.

Reason for this unusual telecast: University officials felt that they could reach a much larger audience via tv than with the normal type of inaugural ceremonies.

**Sports news:** With the baseball season over this year, **WLW-TV** has already made plans to continue telecasting Cincinnati Redlegs games for the next three years . . . **WOR-TV, New York** is going into high school sports with a series of eight Saturday football games. The first participating sponsor to sign for the high school grid contests: Masters Department Stores.

## This and Data:

- **WKRC-TV, Cincinnati**, begins construction next week on a new building to house its radio and tv studios. The construction, estimated to take 10 months, will cost about \$1.5 million.

- The Wilkins Jewelry Co. has signed for the two-hour feature film via **WTAE, Pittsburgh**. The station claims this buy as "the longest time period in a prime evening slot on a regular basis on any Pittsburgh tv station."

- **WITN, Washington, N. C.**, treated buying and media executives of New York agencies to a three and one-half day junket which included a tour of the station's entire coverage area, a look-see at the major economic pluses of the market and an off-beat tour of the most primitive section of the famed Outer Banks.

The promotion touches included: private station wagons with cars emblazoned in WITN colors and logos; a yacht cruise lasting for two days; a tour of DuPont's Dacron plants; and a host of parties, country club dances and dinners.

Northern guests made the final concession of their defeat to Southern hospitality on this account: Host Bill Roberson, WITN president, gave nary a speech.

**On the personnel front:** Charlie Powers, retail sales manager of

# SWEET SIX-TEEN

Enjoy sweet sales success from the Nation's 16th Television Market! Television Magazine credits the Charlotte-WBTV Market with 662,074 sets—16th in the Nation—First in the South! Call CBS Television Spot Sales for a date!



JEFFERSON STANDARD  
BROADCASTING COMPANY





## YOU MAY NEVER MATCH SEWARD'S PURCHASE\* —

AMERICAN RESEARCH BUREAU  
MARCH 1958 REPORT  
GRAND RAPIDS-KALAMAZOO

### BUT... You Can Buy Kalamazoo - Grand Rapids At A Great Bargain!

With WKZO-TV you can buy more territory and reach more *people* in Greater Western Michigan than are available from any other television station— 600,000 TV homes in one of America's top-20 markets!

WKZO-TV telecasts from Channel 3 with 100,000 watts from a 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo - Grand Rapids.

Ask Avery-Knodel!

TIME PERIODS	Number of Quarter Hours with Higher Ratings		
	WKZO-TV	Station B	Ties
MONDAY THRU FRIDAY			
7:30 a.m. to 5:00 p.m.	99	89	2
5:00 p.m. to midnight	92	47	1
SATURDAY			
8:30 a.m. to midnight	38	23	1
SUNDAY			
9:00 a.m. to midnight	43	17	
TOTALS	272	176	4

NOTE: The survey measurements are based on sampling in Grand Rapids and Kalamazoo and their surrounding areas. In ARB's opinion this sample includes 77% of the population of Kent County, and 67% of the population of Kalamazoo County.

\*William H. Seward bought Alaska from Russia in 1867 for \$7,200,000. Opponents of the purchase called it "Seward's Folly".



### The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBD-TV — PEORIA, ILLINOIS

## WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

KDAY, Los Angeles, to KULA, Honolulu, as v.p. in charge of sales . . . **R. J. McElroy**, president of Black Hawk Broadcasting Co., assumes the position of general manager of KWWL-TV, Waterloo . . . **Gordon Grant**, to the sales staff of the radio tv department of Triangle Publications . . . **Jack Reber**, formerly of NBC Spot Sales has joined the Cascade Broadcasting Co. as executive coordinator . . . **R. S. Nielsen** and **John Henry** to executive sales posts at K-DUB Stations, Lubbock.

**More on the move:** **Joe Hudgens**, named program director of KRNT-TV, Des Moines . . . **Charles Bell**, general sales manager, WSPA-TV, Spartanburg . . . **H. DuWayne Hanson**, account executive at WKOW-TV, Madison, Wisc. . . **Patricia Bradley**, advertising-merchandising manager of WOWL-AM-TV, Florence, Ala. . . **Dave McConnaughey**, account executive at WBNS-TV, Columbus, Ohio . . . **Frank Ridolphi**, promoted to administrative assistant at WSFA-TV, Montgomery, Ala.

## RADIO STATIONS

**RAB'S** Kevin Sweeney tossed a bunch of scallions at Madison Avenue last week during a visit to Kansas City.

Said Sweeney:

The "really imaginative and effective radio commercials" are being cultivated in cities far from Manhattan. In fact, the "springs of creative talent bubbling along Park and Madison Avenues" produce a "creative yield acre that's much lower than that of at least 20 other cities."

**WCRB, Boston**, gave a press demonstration of stereo as a preview of what the station will offer at the 1958 New England High Fidelity Show, to be held this week at Boston's Hotel Touraine.

WCRB airs an average 20 hours per week of stereophonic broadcasting.

**Sports:** With the Hockey season on its way, **KIRO**, Seattle has signed with the Seattle Totems Hockey Club

to air the entire schedule of 64 games during the 1958-59 season.

**Station sale:** **KFGO**, Fargo, owned by Northern States Broadcasting Co., to North Dakota Broadcasting Co., subject to FCC approval.

### Ideas at work:

• Latest stunt of **KFWB**, Los Angeles: New contest for time buyers to make them aware of the station's rating increase, called "Rocketing Ratings." The contest, open to all media personnel, consists of three mailings. First, a brochure dubbed "Time Buying for Fun and Profit," then a follow-up teaser postcard and a "Rocketing Ratings" kit.

• **KXOX**, St. Louis is promoting its newest d.j. who actually "started with a shoe string," Jack Elliot, by mailing shoe-string tags, ballyhooing Elliot's debut to every ad agency in the area. Also to more than 100 retail record stores, to be distributed to purchasers. In addition, a scantily attired model handed out some 6000 of these tags at high traffic points.

## IN PITTSBURGH...

# take TAE and see

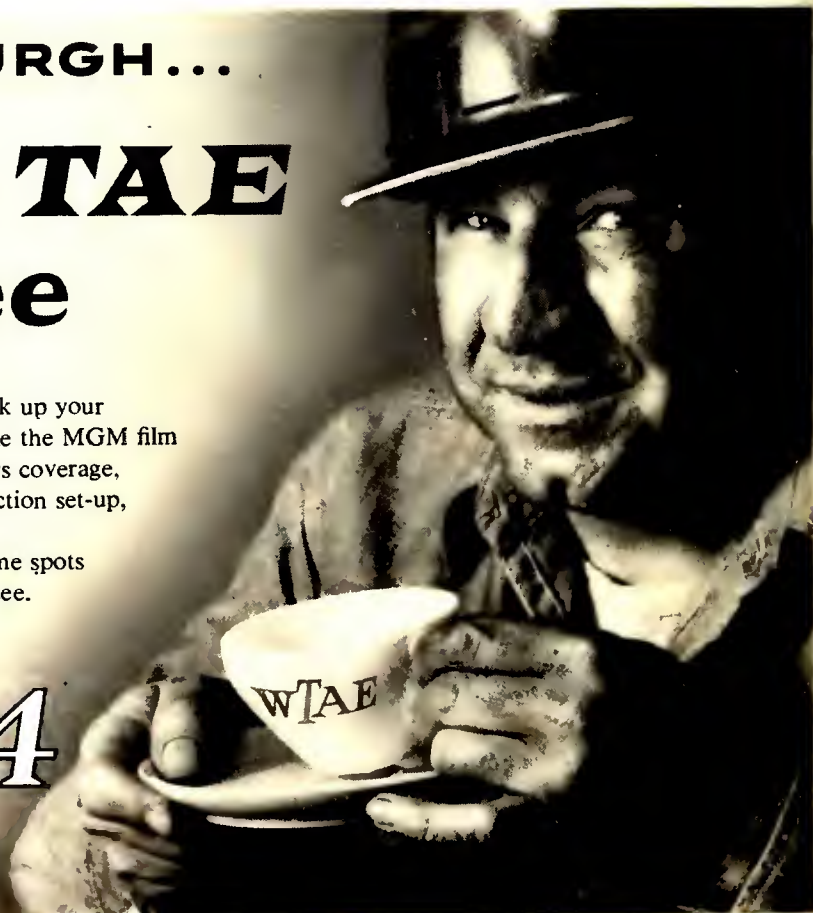
Nothing like a spot of TAE to perk up your Pittsburgh schedule. Exclusives like the MGM film package, on-location Telecom news coverage, Pittsburgh's most elaborate production set-up, make TAE-time so stimulating!

WTAE is new; so pick up the prime spots while they're hot. Take TAE and see.

But first see your Katz man.

**WTAE 4**  
BIG TELEVISION IN PITTSBURGH CHANNEL

BASIC ABC IN PITTSBURGH





• **WBBC**, Flint, Mich. went all out to promote the South Flint Plaza Merchants Association's 'International Bazaar,' which included, among many prizes, a grand award of a trip to the World's Fair in Brussels. WBBC staged such publicity props as helicopter rides, barn dances, beauty contests, and a fashion show.

• **WOV**, New York, is staging a "Wovbug Rhymes With Lovebug" contest for agency personnel. The "Wovbug" is a cartoon figure that has become the station's symbol, and appears on all its advertising and promotion. Object: Whoever has the most Wovbugs by 12 February (contest's end), gets, as first prize, a trip to Rome.

• **WIBG**, Philadelphia, invited listeners to write and tell why they would like to be the first person launched into outer space, with a promised award for the 99 best answers of an M-11 Corporal Toy Missile Kit. The station has received, to date, 600 replies.

**Thisa and Data:** **KDKA**, Pittsburgh, is holding a new system of Monday nights "Record Clinics"—two-hour sessions which give record distributors an opportunity to play their latest releases for all KDKA d.j.'s. The clinics will also provide grounds for exchange of ideas, opinions, and an up-to-date talk on what the listeners are requesting, and what the customers are buying.

**Kudos:** Gov. Foster Furcolo, of Mass., presented a special public service award to **William Putnam**, president of WWLP, Springfield; **WRLP**, Greenfield and Brattleboro, Vt., for outstanding work in the civil defense field.

**Station staffers:** **Charles Dickoff**, named station relations director of the Walker Group of radio stations in Wisc., Mich., Ill., and Iowa . . . **Kenneth Foellinger**, business manager and assistant secretary of WFBM-AM-TV, Indianapolis . . . **Carl Bailey**, special events director, KBIG, Catalina . . . **Gordon Mason**, named sales manager for KNX and the CBS Radio Pacific Network, Los Angeles . . . **Clifford Eustice**, named director of product services of the Crosley Stations. He comes from the food brokerage business . . . **Robert Bowden**, to the sales staff of WKID, Urbana-Champaign . . . **Larry H. Lau** has resigned as general

manager of KVAN, Portland, Ore. He will announce his future plans by 1 Nov. . . . **Jerome McCauley**, named assistant sales director of WMGM, New York.

**Other personnel moves:** **Don Brice**, appointed director of news and public affairs programing at KIRO, Seattle . . . **Dale Taylor**, station manager of WENY, Elmira . . . **Gordon Mason**, named sales manager for KNX and the CBS Radio Pacific Network . . . **Charles Parker**, production manager for WDRC, Hartford, has also become promotion manager . . . **Wallace Brazeal**, sales manager for KPEN-FM, Atherton, Cal. . . **Charles Boland**, sales representative and **Norris Kalar**, account executive for KBOX, Dallas.

**Staff promotions and additions for the Gordon Stations:** **Don McCarty**, to program director of WSAI, Cincinnati; **Frank Kalil**, program director, KBUZ, Phoenix; **Gene Ackerley**, general manager, KCUB, Tucson; **Don Venturino**, program director, KCUB and **Bill Dixon**, to sales manager of KBUZ.

## CANADA

**CBC TV**, Toronto has streamlined its network operations with consolidating its network staff this week.

The changes:

**Peter McDonald**, formerly head of network tv programing, named director of the network, in charge of matters related to the planning, content and distribution of CBC's English-language tv programs.

**Gunnar Rugheimer**, former director of sales, becomes assistant director of the tv network, concerned with overall direction of network programing and sales.

**John Malloy** becomes supervisor of tv network sales and **Ian Ritchie** joins the network staff in Toronto to work with affiliated stations.

In a speech dubbed "Time Is A Very Precious Thing," **Canadian broadcasters were warned by Adam Young against allowing their time to be sold at a fraction of its value.**

The occasion was a meeting of the Central Canada Broadcasters Association at Ste. Marguerite, Quebec.

In his talk, Young cited the U. S. radio networks as "selling time at a fraction of the cost that the station sells it. These low rates obviously have a tendency to depress rates and divert money to networks.

"Do not permit anyone to depress your rate or rate structure," Young urged. "If we are successful in developing programs with more and more listeners, our radio time becomes indeed, a very precious thing."

## Promotions:

• **CHCT-TV**, Calgary, as just completed 182 hours of continual telecasting, becoming the first Canadian tv station to program 24 hours a day for an entire week. Purpose: Canadian Tv Week 1958 promotion.

• **Okanagan Radio** (CJIB, Vernon; CKOV, Kelowna; and CKOK, Penticton, all B.C.) has issued a pamphlet to advertisers and agencies re B.C.'s "Big Busy \$100 million Market." It includes data on population, retail outlets, building permits, plus a number of success stories by advertisers using the stations.

**Appointment:** **Stephens-Towndrow**, named as Toronto reps for CJMS, Montreal.

## ASSOCIATIONS

**The Four A's East Central Region meeting in Toledo, 5 November, will stress the quest for new avenues where in media and agencies can prompt greater creativity, and advance advertising standards.**

Another theme that will be stressed: the importance of mutual effort between media and ad agencies.

**Tv's "positive sell" and "research-oriented sales tools" are putting tv out in front in the current media jockeying for sales position.**

So reported TvB's president **Norman E. Cash**, as he pointed to the present season's record sales position due to the tv sales team's "keeping fast pace with the dynamic impact of our medium."

Cash referred to the TvB filmed report *E-Motion*, which is being shown cross-country.

The film is based on TvB's study of the four major mass media and emphasizes the thoroughness with which the

tv sales force is preparing for the future.

#### An update of the Broadcaster's calendar meetings:

20-21 Oct.: **NAB Fall Conference**, Somerset Hotel, Boston.

27-28 Oct.: **NAB Fall Conference**, Statler Hotel, Washington, D. C.

29-30 Oct.: **Convention of CBS-Radio facilities**, Waldorf-Astoria, N. Y.

16-19 Nov.: **BPA Convention**, Chase Hotel, St. Louis.

The **Texas Association of Broadcasters** chose these officers at Ft. Worth this week:

President, **Al Johnson**, KENS-AM-TV, San Antonio; v.p., **Joe Leonard, Jr.**, KGAF, Gainesville; secretary-treasurer, **George Tarter**, KCBF-AM-TV, Lubbock; new directors: **Gene Hendrix**, KVLB, Alpine; **Leo Hackney**, KGVL, Greenville; and **Marshal Farnby**, KPAN, Hereford.

**More personal news:** **Omar Elder, Jr.**, secretary and assistant general counsel, ABC, named chairman of the Copyright Committee, NAB . . . **John Chase**, farm director, WHFB, Benton Harbor-St. Joseph, named chairman of the Civil Defense Committee of the National Association of TV and Radio Farm Directors . . . **Guy Cunningham**, to the National Sales division; **Keith Culverhouse**, named director of sales promotion; and **Murray Gross**, director of sales development, at the TvB.

### REPRESENTATIVES

**Adam young, Inc.**, which has been riding hard with radio the past two or three years, is reinforcing its bid for the tv field.

Tv, as happens with other rep organizations, will function as an integrated unit, with **Jim O'Grady** heading up that activity.

**Tom O'Dea** of **H-R Representatives, Inc.**, spoke to the **Alabama Broadcasters Association** in Tuscaloosa last week.

Subject: How Will Radio Rate After 1958.

O'Dea's contentions: "Last year \$260 million was spent in radio. So far this year, there's been a 2% in-

crease over 1957. It should be more—much more.

"You and I are not selling radio positively, nor are we programing or managing positively . . . Radio can sell anything. It all depends on what you say and how you say it."

Radio will rate after '58, O'Dea concluded, if "you can get out from behind that desk and start pitching with the concrete effectiveness and power of positive persuasion."

The recent meeting of the Radio and Tv Representatives Association of Atlanta elected these officers:

President, **Richard Hughes**, Edward Petry & Co.; v.p., **Greg Murphy**, Katz; secretary-treasurer, **George Crumbley**, Headley-Reed.

In addition to the above, the board of directors will include: **Charles Dillcher**, John Blair & Co.; **Ed Brandt**, Paul H. Raymer Co.; **Dick Hunter**, George P. Hollingbery; and **Bart Isbell**, PGW.

Membership in the Association includes 17 rep companies serving the Southeast with offices in Atlanta.

**Expanding:** **Forjoe & Co.** has moved its **San Francisco** office to larger quarters. Now located at 681 Market Street.

**Rep appointments:** **PGW** for **WLOS-TM-TV**, Asheville, N. C. . . . **The Branham Co.**, for **KZTV**, Corpus Christie . . . **McGavren-Quinn** for **KOKE**, Austin . . . **Devncy, Inc.**, for **WMIC**, Monroe, Mich. nationally and **Don Hutton**, president of Advertising Sales Associates, for **WMIC** in Michigan . . . **Stars National, Inc.**, for **KGFJ**, Los Angeles as N. Y. and Chicago reps . . . **Robert E. Eastman**, for **WARM**, Scranton-Wilkes-Barre . . . **Breen & Ward**, New York, for the **Key Chain Stations** (**WKCB**, Berlin and **WBNC**, Conway, New Hampshire).

**John E. Pearson**, named to represent the new statewide group of radio stations formed in North Carolina.

This **Carolina Radio Group** includes: **WTIK**, Durham; **WFNC**, Fayetteville; **WKIK**, Raleigh; **WCEC**, Rocky Mount; **WRWF**, Washington; **WGNI**, Wilmington; **WBBB**, Burlington; **WSOC**, Charlotte; **WGBG**, Greensboro; **WIRC**, Hickory; **WSAT**, Salisbury; **WTOB**, Winston-Salem.

### SCHAEFERS

(Continued from page 39)

Not having planned the advertising, they might forget to mention or stress it and this could cost us an important advantage among retailers."

About a quarter of the beer consumed goes through taverns and bars. While merchandising is carried on there, **Nemesh** believes a more potent sales opportunity is to be found in the other three-quarters of the purchases via retail stores, where conscious brand selection is usually a larger factor. "Our emphasis is not to get people to drink more beer," he adds, "but to get more people to drink beer."

While **Schaefer** uses a variety of media, "the best one is still the sun," **Nemesh** notes. "Nothing boosts sales like a hot, muggy day," he explains. But air media plays an important part, he admits, by having a brand preference ready for that hot day, partly because they provide regular continuity.

Radio has proved itself in another way. For the past three summers the company has offered a "Picnic Land" map free on request. Made up in nine regional editions, these show outdoor recreation areas for each marketing area. Radio has always been the basic medium for promoting these; the first year 2 million were distributed, this year more than 3 million requests came in from AM.

**Schaefer's** new campaign has been extremely effective. "While there's nothing new about using time signals on radio," **Nemesh** admits, "our heavy frequency has given us a 'carry-over' factor. As a result any time-check tends to remind listeners of **Schaefer**, whether or not we sponsor it."

On tv it's a different story, since time checks have been relatively scarce there for some years. "We have achieved two ends by our time check campaign on tv," **Nemesh** notes. "First we've attracted considerable attention by the unusual device, and have gotten appropriate comment. Again, by using the same technique as on radio, we believe we get a cross-media tie-in we wouldn't be likely to get in a more traditional kind of campaign."

The departure of the **Dodgers** from Brooklyn was a dark day in the fortunes of New York baseball enthusiasts. But the fortunes of **Schaefer**, thanks to a creative new air campaign, have never been rosier.



## SELF SERVICE

(Cont'd from page 41)

retail stores are not as yet self-service or self-service only to a degree. This leads to the second of the two approaches to sales stimulation.

### Plan displays for lonely people

The one big plus frequently inherent in television and radio advertising is—a personality.

Point-of-purchase display material in retail outlets utilizing names of famous television and radio personalities has been used with success by a number of alert advertisers. Nor is the formula limited to nationally known names. Frequently, local personalities are as well or better known and liked in their own areas.

The point is, if a name (or names) is known, liked and respected, why not use this power to gain brand dominance at the point-of-purchase?

Many shoppers today are lonely people. They wander around, find no one to talk with, and are forced to make buying decisions on their own. And many people are reluctant to make decisions, hence habit buying of previously satisfactory brands.

Personalities on display material in name and/or image at point-of-purchase can be extremely helpful in introducing new products to these lonely shoppers who resist making decisions as well as for selling established products to new users.

Respect, Webster says, is "to hold in esteem or honor." Esteem and honor is what many tv/radio personalities have established among their viewers and listeners. The effectiveness of tv/radio advertising in making actual sales as well as performing the pre-selling job can be stimulated by bringing tv/radio personalities into the picture at the point-of-purchase to help complete the selling cycle.

A friendly tv/radio personality whom shoppers feel they know can well replace, to a degree, a non-friendly or non-existent retail sales person. A display piece at the point-of-purchase, however small, which shows a respected tv or radio personality can well be the spark of reassurance to lonely shoppers that they are making the right decision if they buy the brand recommended by the same personality.

Not only is display material showing tv/radio personalities effective in selling consumers, but frequently ad-

vertisers' sales people find such material easier to place than "straight sell" type material. In the final analysis, retail operators are also consumers. Not only are they conscious of consumer advertising, but they are also conscious of tv or radio personalities and react to their charms as do other consumers.

In other words, when a popular, well-liked and respected personality is used on tv and/or radio, nationally or locally, the possibility of utilizing him in display material at point-of-purchase to extend the pre-sell of consumer advertising to the actual sell in retail stores should be investigated.

### Keep displays simple

One supermarket operator has pointed out that many stations and/or agencies make display material too busy, try to make it say too much.

This chap compared point-of-purchase display material to highway markers. Because highway markers sometimes whiz by at 50 to 60 miles an hour they can't say much, he says, so they say "curve," "slow down," and so on.

In-store display material he points out, should talk as fast to confused lonely shoppers who may be confronted with thousands of items during 15 or 20 minutes of self-service shopping.

Following this suggestion, therefore, it might be well to consider simple display pieces that merely show a picture of a personality with short copy such as "Try Blanko," "Buy Banko." Or, words from consumer advertising might be incorporated on point-of-purchase pieces. For example, if consumer copy says of a detergent, "Blanko washes whiter," that might be the copy for a display piece showing the tv or radio personality. Or, if consumer advertising is saying, "Blanko cigarettes filer best," point-of-purchase copy, along with a picture of a personality, could say "Blanko filters best."

By using tv or radio personalities in this manner, the endorsement of a third person is established at the point-of-purchase where many shoppers are strictly on their own and open for suggestions and assurance. But keep the copy short, make point-of-purchase material talk fast. The same philosophy applies to point-of-purchase material supplied by stations themselves. Frequently, station supplied material is little more than a commercial for the station—call letters are blown up, the personality if shown at all, is blown

down, and seldom is the product even mentioned.

Certainly, worthwhile station point-of-purchase merchandising activities should be utilized. It is suggested, however, that point-of-purchase display material should perhaps be supplied by the advertisers in order to assure effective material.

*What do you buy—advertising or merchandising?*

The question is frequently asked whether or not a station's merchandising program influences, or should influence, a purchase.

One of the reasons media merchandising is in the Marketing Department rather than the Media Department at BBDO is to minimize any such influence. All media on a given schedule is purchased for its value as a vehicle of consumer advertising. Once schedules are set, then, when a client desires, media merchandising works with the various media on the schedule to determine just what merchandising services are available that may be helpful in making a client's advertising investment work harder, gain greater sales.

This formula has worked very effectively during the three years media merchandising has been a function of the Marketing Department. In a number of cases, various stations have been extremely helpful in licking sales problems even though the station did not have a formal merchandising plan available. This sometimes results from a careful explanation to the rep of a local problem. Sometimes it is the result of an advertiser's local sales people working with local station people in the solution of a problem. In any event, when tv or radio is on a schedule and sales problems exist, most stations can be helpful once the problems and objectives are outlined and specific requests for co-operation made.

In summary, our experience shows that more and more tv and radio stations are recognizing the value of carrying the impact of consumer advertising into the retail store at the point-of-purchase in order to activate and gain dominance for advertisers brands.

Tv and radio personalities can be used effectively on point-of-purchase display pieces to convert the pre-sell into the actual sale.

Tv and radio stations can be helpful in solving local sales problems when the problem and the objectives are outlined in detail and specific co-operation requested.

Just like the piper  
and his fife . . .

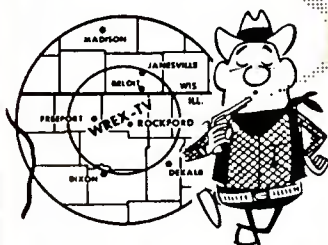


people  
**REACT**  
to the  
voice and vision  
of NBC in  
South Bend - Elkhart

call Petry today!

**WNDU-TV** CHANNEL 16  
BERNIE BARTH & TOM HAMILTON

## STRAIGHT SHOOTIN'



Yes, straight shootin' with **NEW HIGH POWER** right into 365,000 television homes in the heart of Mid-America's agricultural and industrial markets. WREX-TV has increased its power to 229,000 watts E.R.P. video and 114,000 watts E.R.P. audio. Now, the sales power of WREX-TV spans market portions of over 30 counties in Southern Wisconsin, Northern Illinois and Eastern Iowa.

Represented by H-R Inc.  
**ABC — CBS**

**WREX-TV**  
CHANNEL 13 ROCKFORD

# Tv and radio NEWSMAKERS



**Charles A. Wilson** has been named manager of advertising and sales promotion of WGN, Inc., Chicago. He has been associated with WGN since November 1948 when he left Dancer-Fitzgerald-Sample to join the WGN sales promotion staff. He became WGN's sales promotion supervisor in 1950. In addition to his new duties as manager of advertising and sales, he will be a member of WGN's management group. Wilson is a graduate of the University of Illinois where he majored in advertising and selling. He served with the Navy for three years, commanding a sub chaser in the South Pacific. He lives in Northbrook, Ill.

**David P. Crane** has joined Ogilvy, Benson & Mather, Inc. as a vice president and account supervisor. Formerly Crane was associated with Benton & Bowles where he has been president in charge of media at the agency since 1953. In addition, he handled the S. C. Johnson account as a.e. and was a member of the agency plans board. Prior to joining Benton & Bowles in 1945 after a stint in the army, Crane was with BBDO in Minneapolis as account executive for the A. E. Hormel and General Mills accounts. His career in the advertising field began in 1936 with a job at Hormel as assistant to the advertising manager. He became Hormel's adv. mgr. in 1938. He is a graduate of Carleton College.



**Sterling "Red" Quinlan**, a vice president of the American Broadcasting Co. and general manager of WBKB, Chicago, is the author of a just-published novel, *The Merger*. His book details with the inside story of the ABC-Paramount theater deal which made Quinlan's station part of the American Broadcasting Co. Quinlan, known in Chicago circles, as a hard-hitting and hard-driving sales manager, started with WBKB as a \$35 a week stage hand and has built the station to a top money-making operation for ABC (second only to New York). *The Merger* is his first published book, though he turned out eight full-length novels before putting his literary ambition into mothballs in favor of a tv career.



# YOUR FALL - WINTER SPOT BUSINESS WILL BE UP

because you'll get more of it if you read  
SPONSOR's new 12th annual

## FALL FACTS BASICS

38 pages on **Marketing** with 15 pages of BASICS charts

86 pages on **Radio** with 15 pages of BASICS charts

78 pages on **Television** with 18 pages of BASICS charts

17 pages on **Film** with four pages of BASICS charts

Full copies of Fall Facts BASICS available for \$1

### Reprints of the popular BASICS charts sections:

16 pages on Marketing	1 TO 9	35 cents each
16 pages on Radio	10 TO 49	25 cents each
24 pages on Tv and Film	50 TO 99	20 cents each
	100 TO 499	15 cents each
	500 TO 999	12½ cents each
	1,000 OR MORE	10 cents each

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Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.

Please send me the following reprints from Fall Facts BASICS.

Check or cash enclosed ..... Bill me .....

Section	Quantity desired	Unit price	Total amount
Marketing	.....	.....	.....
Radio	.....	.....	.....
Television-Film	.....	.....	.....

Full copy of Fall Facts BASICS—\$1

Name .....

Company .....

Address .....

# SPONSOR SPEAKS

## Spot: The Custom-made Medium

This week's case study on how Young & Rubicam buys spot (page 35) emphasizes a point about spot radio, tv that cannot be repeated too often. Spot today is the most carefully planned and custom-made weapon in the entire arsenal of the national advertiser. Its popularity—and its values—both depend on this fact.

Other media may seem, to the uninitiated, more glamorous and compelling. Magazines, newspaper supplements, network tv, and network radio can capture the imagination with the broad sweep and scope of their coverage and the appeal of their editorial and programing material.

But when it comes down to the short, sharp strokes of practical, pin-pointed selling in today's new marketing era, there's nothing like broadcast spot for doing an efficient, economical, and thoroughly impactful job.

## Simplify Spot Buying and Selling

Nevertheless, spot's very virtues do create certain problems for the advertiser and agency who want to use it with the greatest effectiveness. Because spot offers clients almost unlimited opportunities for flexibility and selectivity, spot campaigns take time and expert, detailed planning.

In a large agency, as the Young & Rubicam story shows, it can easily require the services of 10 to 15 specialists to handle the creation and detail of an effective spot campaign.

If spot is to continue growing—and SPONSOR believes that both radio and tv spot have greater opportunities than any other branch of advertising—then everyone concerned with spot buying and selling must look for ways to simplify and streamline the operation.

This means constant pressure, particularly by station operators, to eliminate all needless paper work, to prune away from ratecards all outmoded and unnecessary provisions, and to see to it that spot information is presented in the most practical and useable manner. Understanding the agency-sponsor process, of course, is Step No. 1, which our case study spells out in detail.



**THIS WE FIGHT FOR:** Recognition by the industry that radio and tv spot offer national and regional advertiser opportunity for intensive, pin-point coverage and proven sales power which he cannot get in any other medium.

## 10-SECOND SPOTS

**Public service:** Twice every morning, Miami radio station WQAM programs *The Dozer's Club* during which the endings of late tv movies shown the night before are recapped for those who fell asleep.

**Game:** During the World Series, Gordon Hayes, for CBS Radio Spot Sales, held open house on the terrace of Manhattan's St. Moritz Hotel so that admen could drop by and watch the games—telecast by NBC.

**Land boom:** Sebastian Highlands, a new Florida development is due to become an air media adman's colony. Max Friedman, a.e. at H-R Reps, has sold lots to: Reggie Scheubel, Maurer. Scheubel & Fleisher; Vera Brennan. SSC&B; Bill Smith and Sally Reynolds. L&N; Ruth Jones, JWT; Bert Mulligan, Compton; Phil Zoppi. WPOP; Bill Currie, WRAL; Bert Libin, WMAL; George Morris, WSIX-TV; Jack Soell, WISN-TV; station rep Dick O'Connell; Frank Headley, Dwight Reed, Frank Pellegrin, Paul Weeks, Avery Gibson, Al Brintrup, Bob Mandeville, all of H-R Reps. They've set up a Sebastian Highlands Home Owners Improvement and Protection Assoc., slogan of which is: "*When the tide is in, your lot is out.*"

**Help:** From *N. Y. Times* classified—  
**ARE YOU INTERESTING?**

Have you developed a theory, philosophy or technique? Are you an authority on any specific subject? Have you an unusual occupation or story to tell? If so, and you would like to appear on network television shows, write Y6817 Times.

*Yes, we've developed a theory, but we're not sure the D.A. would like it*

**Dig, dig, dig:** The recent Canada Dry "Shovelthon Sweepstakes" held in New York proved one thing—the longer you dig, the more tired you get. A Massachusetts woman spaded \$17,400 silver dollars in five minutes. An Air Force man shoveled \$8,300 in one minute; a Missouri man dug \$12,500 in two minutes; a Pittsburgh woman shoveled \$3,900 in one minute. *Wonder how many silver dollars they could spade up in a 10-second spot?*

**Ghoulish:** WABC-TV, N.Y.C., while promoting its new *Shock* movies has by handing out 15,000 "I Like Zacherley" buttons, received a request from a local politico for a supply of the buttons. *A dark horse in the coming elections?*



# THE BLUE CHIPS ARE ON THE LARGEST\* NETWORK

\* WITH OVER 400 STATIONS



BROADCASTING  
SYSTEM

## THESE BLUE CHIPS USE MUTUAL

AMERICAN HOME  
PRODUCTS  
ELECTRIC TELEPHONE  
ENGLAND WATCH CO.  
ROL-MYERS CO.  
B. FERIN  
AFER PROD., INC.  
HISLER CORP.  
COLA, INC.  
DATE.  
P. MOLIVE CO.  
GATE TOOTHPASTE  
GATE MEN'S LINE  
B. K. TOOTHPASTE  
X. INC.  
RAL ELECTRIC  
RAL FOODS  
UMET • JELLO  
RAL MOTORS  
TIAC • GMC TRUCKS

HEINZ FOODS  
LEVER BROS.  
LIGGETT & MYERS  
L & M CIGARETTES  
LIPTON TEA  
P. LORILLARD CO.  
L.P. GAS COUNCIL  
NATIONAL DAIRY  
KRAFT FOODS  
PEPSI-COLA  
PETER PAUL, INC.  
PHARMACEUTICALS,  
INC.  
PHILCO CORP.  
QUAKER STATE OIL  
R. J. REYNOLDS  
CAMELS • WINSTON  
STERLING DRUG CO.

- Mutual is the choice because
- Mutual gets the choice listening
- audience—the buyers in the fam-
- ily. Why? Because Mutual is the
- one network whose stations offer
- community-integrated program-
- ming—programming of local
- interest for local audiences—
- while delivering national news,
- special events and sports features
- that only top network program-
- ming can provide. *For big results,*
- *at the lowest cost-per-thousand*
- *of any major medium, pick the*
- *big network—Mutual.*

## Success Story

Small advertisers are smart buyers, too. Example: 3 years ago, 3 employees and a \$12,000 budget. Today, 100 employees and a business that has increased a hundred-fold. Still on Mutual exclusively... and still growing.

## Top Coverage

Verified clearance is assured by Mutual's own contract with affiliates which gives MBS advertisers up to 365\* stations out of 400 per News program.

\*For verification, see Nielsen, June II, 1958 or current report.

MUTUAL BROADCASTING SYSTEM, INC.

1440 BROADWAY, NEW YORK 18, N.Y.  
TRIBUNE TOWER, CHICAGO, ILL.  
1313 N. VINE, HOLLYWOOD 28, CAL.

# KBET-TV WINS 6-0



... says Nielson No. 3

## SCOREBOARD

KBET-TV	Monthly Coverage	Weekly Coverage	Daytime Weekly Circulation	Daytime Daily Circulation	Nighttime Weekly Circulation	Nighttime Daily Circulation	FINAL SCORE
	1 <sup>st</sup>	1 <sup>st</sup>	1 <sup>st</sup>	1 <sup>st</sup>	1 <sup>st</sup>	1 <sup>st</sup>	6
"Other" Stations	0	0	0	0	0	0	0

Leading Station in California's Third Largest Market

TOTAL AREA SET COUNT: 439,220

# KBET-TV CHANNEL 10

SACRAMENTO

CALIFORNIA

BASIC

CBS OUTLET



Call H-R Television, Inc. for Current Avails